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WINNER'S NEW TEACHER FOR THE ACCORDEON.

PHILADELPHIA:

LEE & WALKER, No. 922 CHESTNUT STREET.

W. H. BONER & CO., No. 1102 Chestnut Street.

WINNER'S

NEW TEACHER,

FOR THE

ACCORDEON.

8059 a 170

WITH WHICH ANY PERSON CAN LEARN THIS BEAUTIFUL INSTRUMENT WITHOUT THE AID OF A MASTER.

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All the New and most Fashionable Music of the Day.

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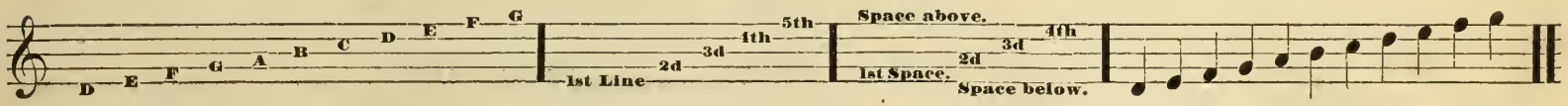
Nov. 28, 1900.

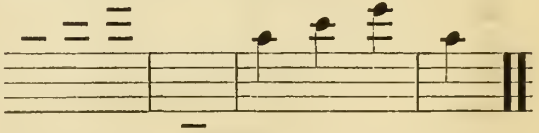
THE ELEMENTS OF MUSIC.

Music is made intelligible by the use of characters called *Notes*, written upon a *Staff*, which is composed of five *Lines* and their *Spaces*, each Line and Space being named from one of the first seven letters of the alphabet: A, B, C, D, E, F, G.

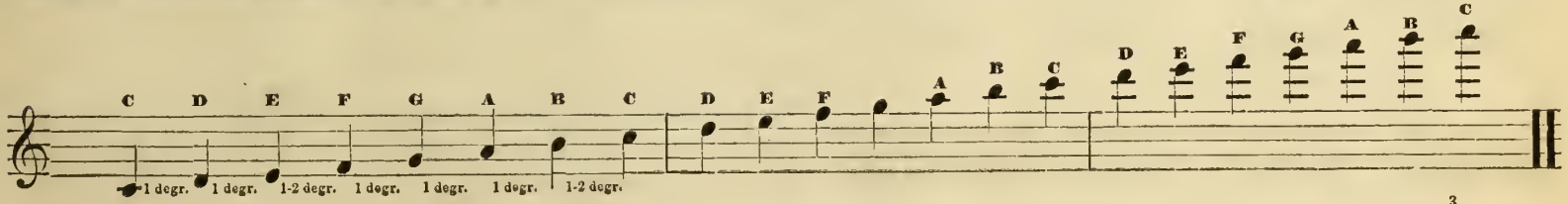
EXAMPLE.



When the Notes go above or below the Staff, Lines are added, called *Leger Lines*.



The following *Scale* shows the position and names of the Notes, in the *Treble* or *G Clef*. 𝄞 Each succession of eight notes is called an *Octave*, as from A to A, B to B, &c. The distance of notes from each other is reckoned by *Degrees* and *Half Degrees*.



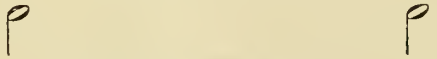
THE VALUE OF NOTES, OF THE DOT, AND THE RESTS.

The relative duration is called the *Value of the Notes*, and is shown by the peculiar form of each note.

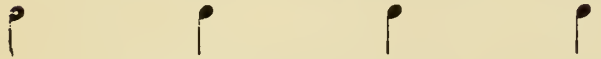
Comparative Table of the Relative Value of Notes.

One Whole note is equal to

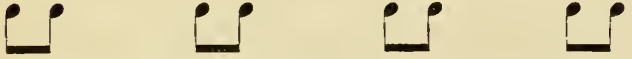
Two Half notes, or



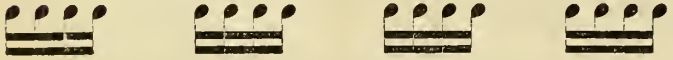
Four Quarter notes, or



Eight Eighth notes, or



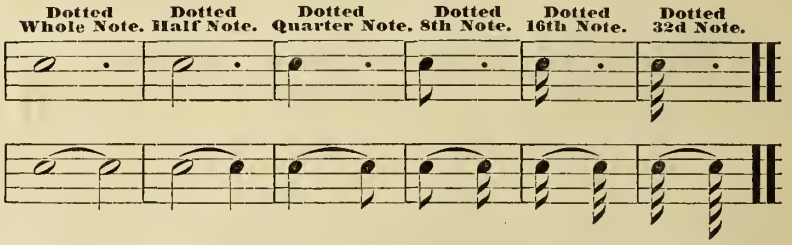
Sixteen Sixteenth notes, or



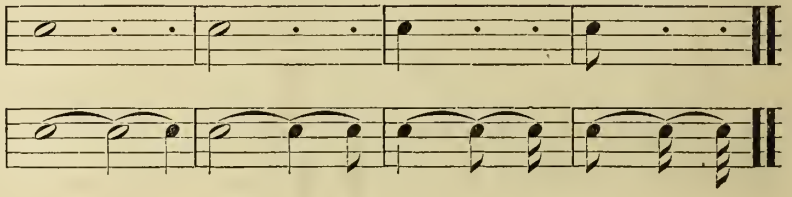
Thirty-two Thirty-second notes.

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one-half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.



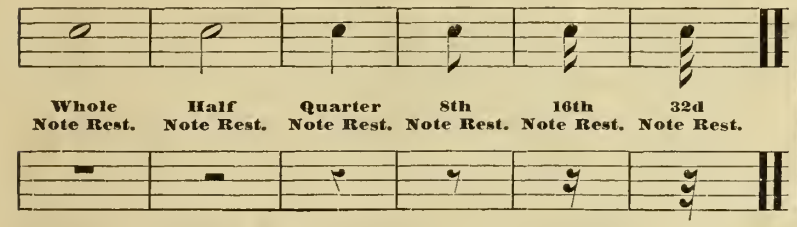
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



THE RESTS.

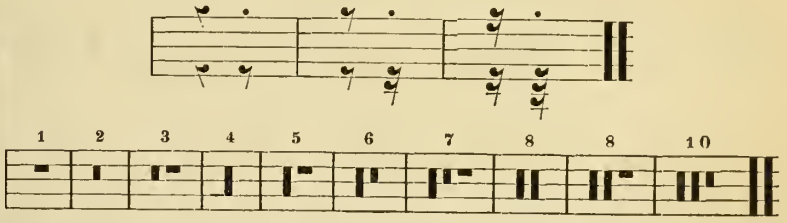
Rests show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

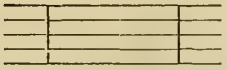


The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

EXAMPLE OF ONE OR MORE MEASURES REST.



TIME, AND ITS DIVISIONS.

Single Bars, thus,  divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time; Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus: $\mathbf{C}$ or $\mathbf{\Phi}$, contains two *Half*, or four *Quarter* Notes in each measure. And that marked thus: $\frac{2}{4}$ contains two *Quarter*, or four *Eighth* Notes in each measure.

Compound Common Time, marked $\frac{6}{4}$, contains six *Quarter*, or two dotted *Half* Notes, in each measure. That marked $\frac{6}{8}$, contains six *Eighth*, or two dotted *Quarter* Notes.

Simple Triple Time is marked $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.—Compound Triple Time is marked $\frac{9}{4}$ and $\frac{9}{8}$.

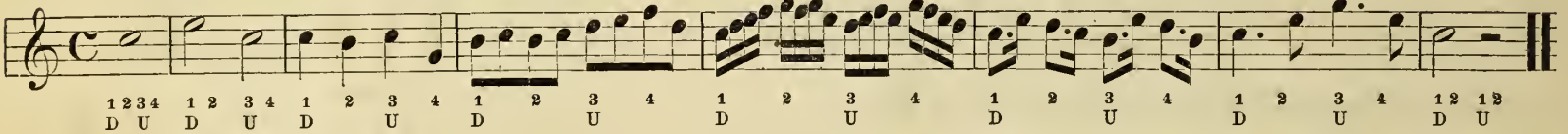
The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, &c., indicate fractional parts of a Whole Note; the lower figure indicates the number of parts into which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz.: the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz.: the first.

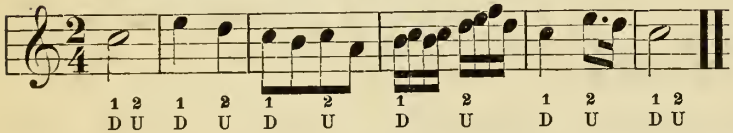
Beating, or *Marking Time*, with correctness and precision, is of the utmost importance. In beating Common Time, the hand must descend at the beginning of every measure (marked D), and rise at the middle (marked U).

EXAMPLES.

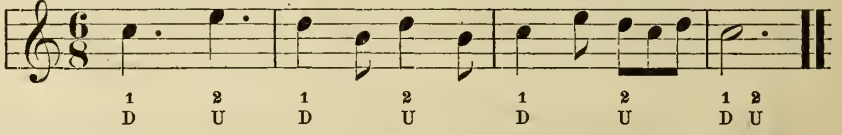
COMMON TIME, FOUR QUARTER NOTES IN A MEASURE, OR THEIR EQUIVALENT IN OTHER NOTES OR RESTS.



TWO QUARTER NOTES IN A MEASURE.



COMPOUND COMMON TIME, TWO DOTTED QUARTER NOTES IN A MEASURE.

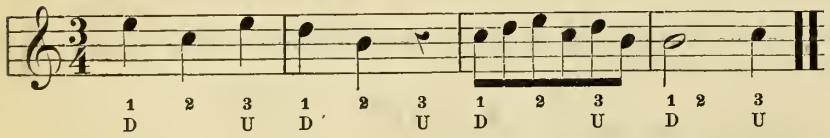


The three other kinds of Compound Common Time are seldom used.

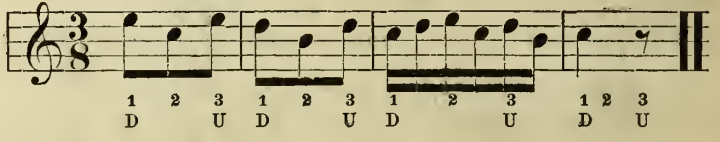
In beating Triple Time, the hand or foot descends at the first, and rises at the third part of the measure.

EXAMPLES.

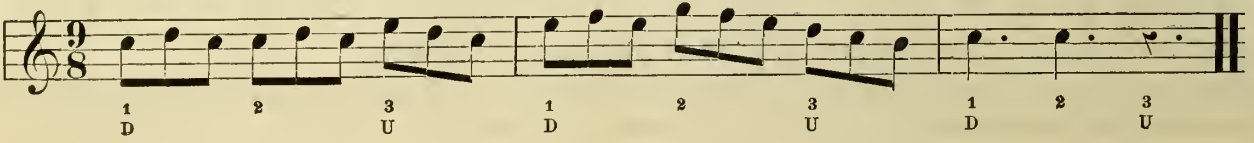
SIMPLE TRIPLE TIME, THREE QUARTER NOTES IN A MEASURE.



THREE EIGHTH NOTES IN A MEASURE.

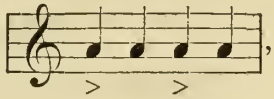
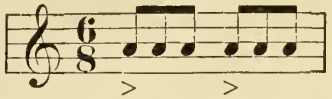
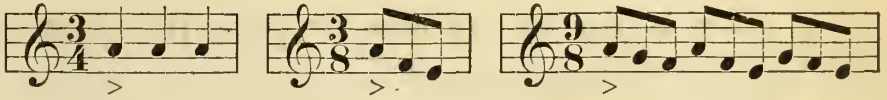


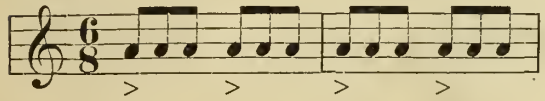
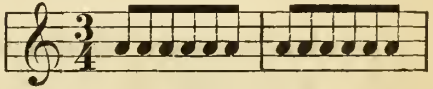
COMPOUND TRIPLE TIME, NINE EIGHTH NOTES IN A MEASURE.



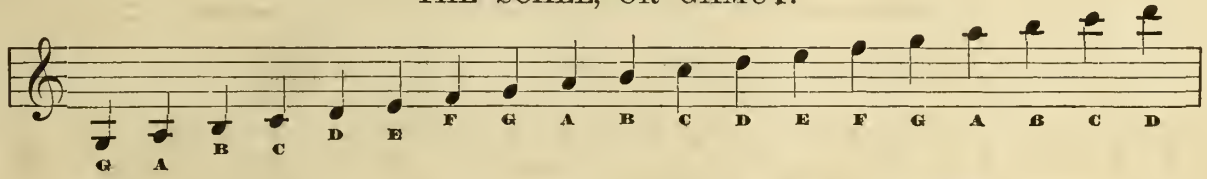
When a figure 3 is placed over three notes, they are called *Triplets*, and are to be played in the time of two notes of the same kind.

When a figure 6 is placed over six notes, they are to be played in the time of four.

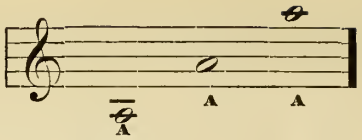
We might be led to presume that $\frac{3}{4}$ and $\frac{6}{8}$ time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expressed by the even numbers $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, &c., must be accented on the beginning and middle of each measure, thus:  , or  ; but in $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, &c., the accent occurs only on the first note of each measure: 

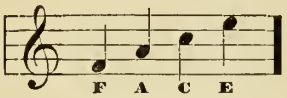
In $\frac{6}{8}$ time the notes are always written in groups of three when a regular succession of eighth notes occurs, thus:  ; and the accent always occurs on the first note of each three, or the first and fourth notes of each measure. These notes would also express $\frac{3}{4}$ time, but must be written thus:  with an accent on the first note only.

THE SCALE, OR GAMUT.

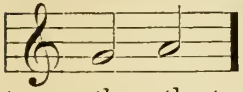


These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet (A, B, C, D, E, F, G), always repeating the A after the G. This will, of course, bring into requisition several As, Bs, Cs, &c.; but they are

always easily distinguished by their situation upon the staff:  Remark that the notes situated upon

the spaces of the staff spell the word FACE; thus:  This will enable those who are desirous of becoming acquainted with their names, to learn them more readily, and facilitate their progress in regard to the intervening notes.

INTERVALS.

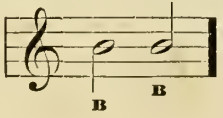
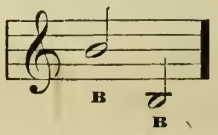
The distance between any two notes, counting upward, is called an Interval; the smallest interval is that of a second:  In order to designate an interval, we are required to include the first and last note in counting the distance: thus, the two notes G and A are required to constitute a second; from G to B is a third, because the interval is made up of the notes G, A, and B; B being the distance of three notes from G, counting upward.

INVERSIONS.

These intervals when inverted present quite a different aspect: thus, it is an interval of second from G to A, but from A to G we find it to be a seventh, including A, B, C, D, E, F, G; from G to B, being a third, when reversed becomes a sixth, including B, C, D, E, F, G.

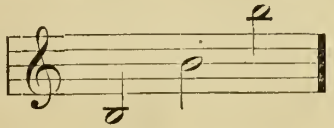
A second	becomes a	seventh;	a seventh	becomes a	second.
A third	"	sixth;	a sixth	"	third.
A fourth	"	fifth;	a fifth	"	fourth.

Unison becomes an Octave. Two notes are said to be in unison when giving the same sound; thus:

UNISON:  which inverted becomes OCTAVE: 

The word Octave is used to express the distance of any two notes from each other when they both bear the same name;

thus:

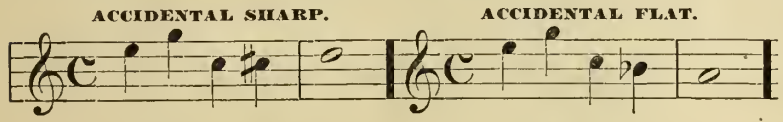


THE SHARP, THE FLAT, AND THE NATURAL.

A SHARP (♯) before a note raises it a semitone.

A FLAT (♭), on the contrary, before a note, lowers it a semitone.

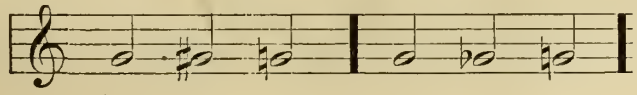
Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.



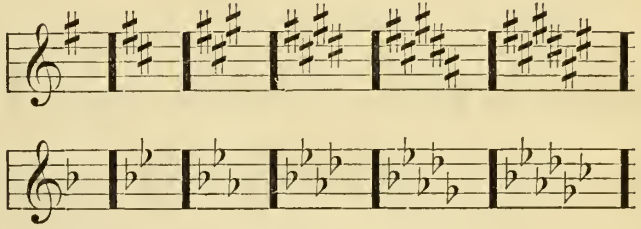
When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (♮) serves to annul a sharp or flat, by restoring a note to its former position.



Flats and Sharps are placed after the Clef in the following order:

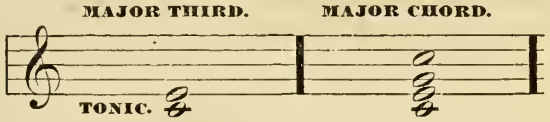


A DOUBLE SHARP (𝄪) raises a note a tone, and a DOUBLE FLAT (𝄫) lowers it a tone.

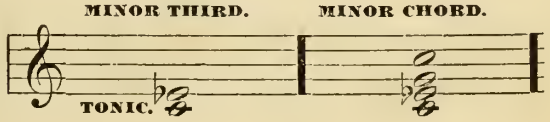
THE MODES.

There are two MODES,—the *Major* and *Minor*.

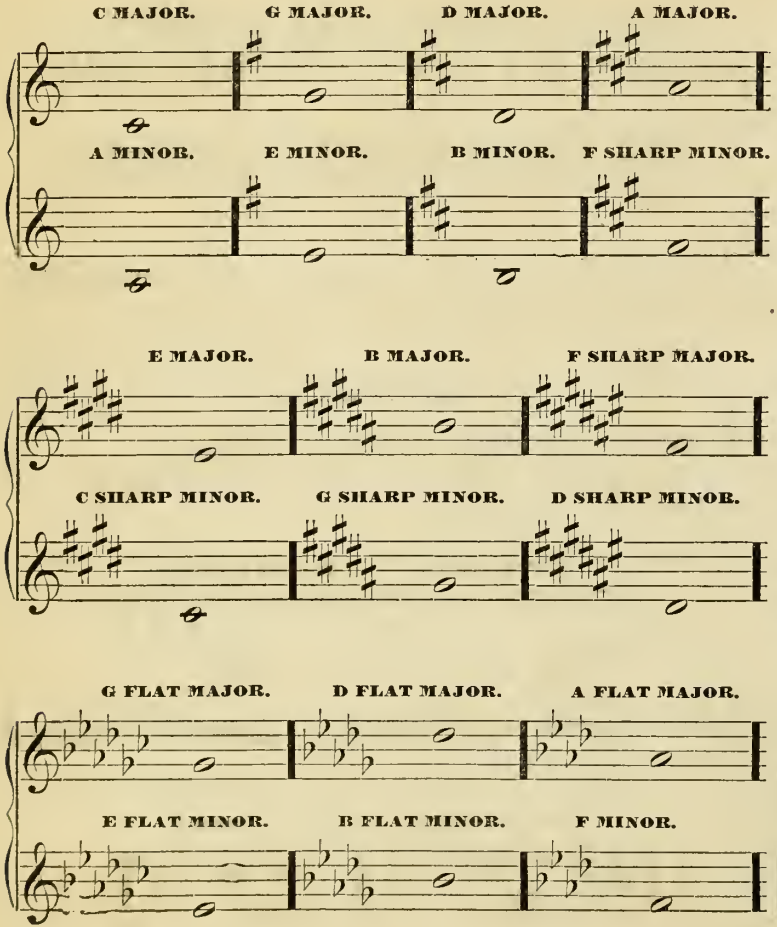
In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

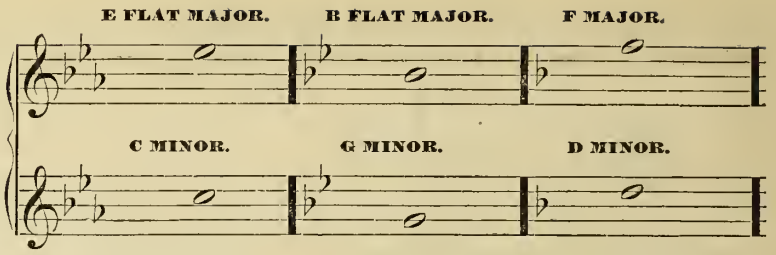


In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.



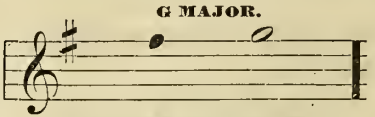
A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.



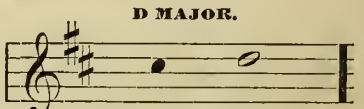


Each major and minor key bears the name of the tonic of its gamut.

The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

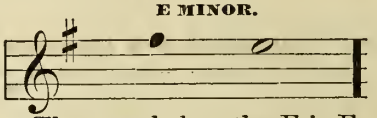


The note above the F is G.

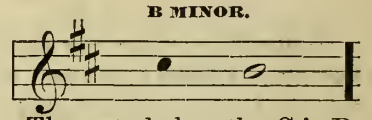


The note above the C is D.

The tonic of the relative minor is, on the contrary, the note below the last sharp.

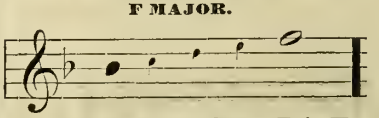


The note below the F is E.

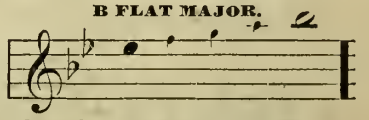


The note below the C is B.

The tonic of any major key, with flats, is the fourth note above the last flat.



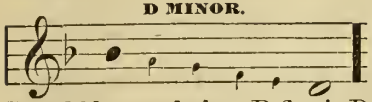
The fourth note above B is F.



The fourth note above E is B flat.

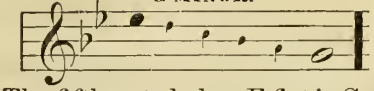
The tonic of the relative minor, is the fifth note below the last flat.

D MINOR.



The fifth note below B flat is D.

G MINOR.



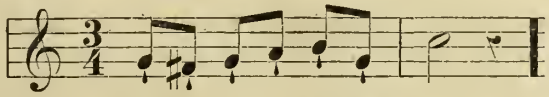
The fifth note below E flat is G.

The keys which have neither a sharp nor flat at the clef, are C natural major, and its relative, A minor.

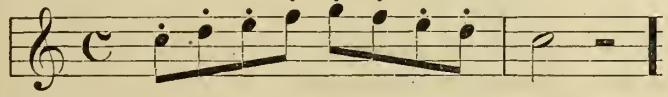
ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

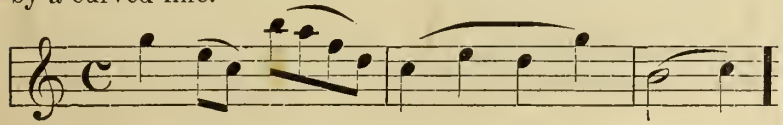
A *Staccato*, or pointed note, (ꞏ) is played in a short and precise manner.



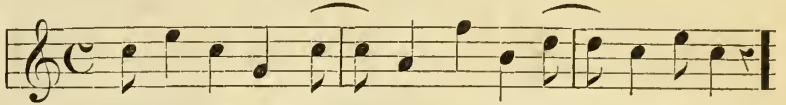
A *Staccato*, or dotted note (•), is played in a less detached style than the former.



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.

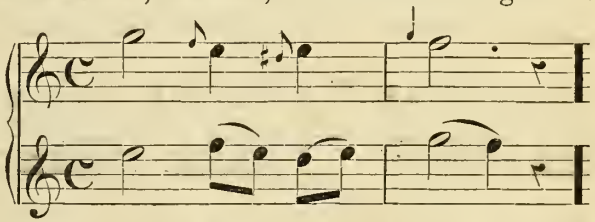


The slur (⁀) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same measure, or of two consecutive measures.

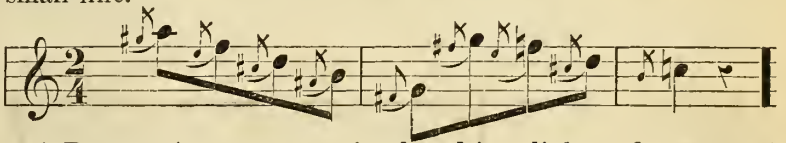


An APPOGGIATURA is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

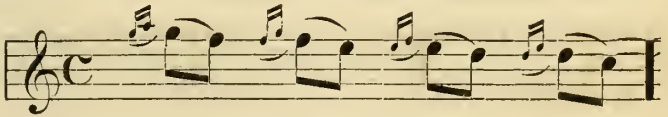
A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



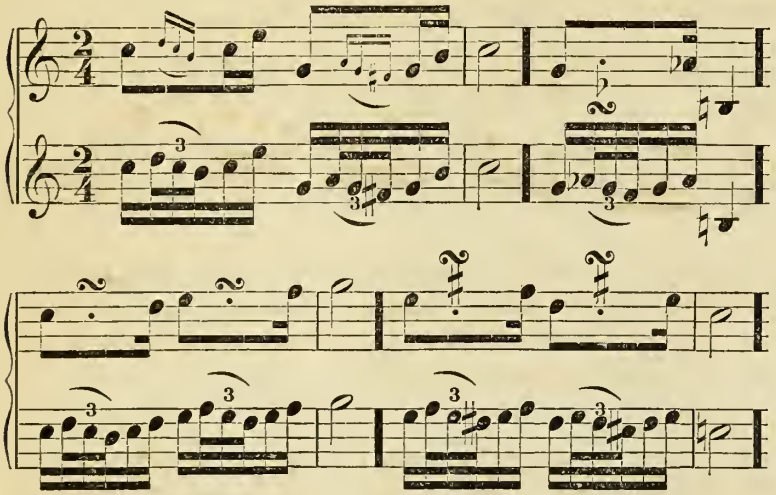
An *Acciaccatura* is played with rapidity, without reference to the value of the principal note; it is usual to cross it with a small line.



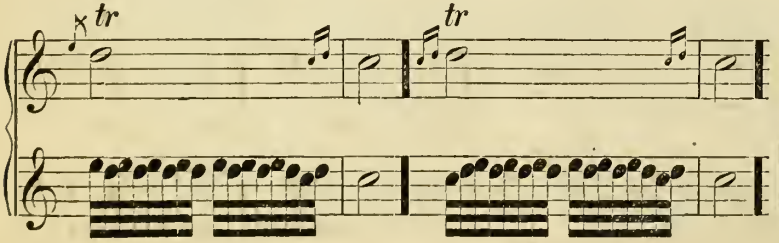
A DOUBLE APPOGGIATURA is played in a light and connected manner.



A Turn is composed of three grace notes placed before or after a principal note. In the first instance, the small notes are written; and in the second, they are expressed by the sign ∾.



A Trill is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr*.



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign < marks that the sound should be progressively increased.

The sign > marks that the sound should be diminished in the same manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.
Pianissimo, or simply *pp*; very sweet and soft.
Dolce, or *dol*; sweet.
Forte, or *f*; loud.
Fortissimo, or *ff*; very loud.
Mezzo Forte, or *mf*; half loud.
Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but not suddenly.
Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.
Crescendo, or *cres*; increasing gradually in loudness.
Decrescendo, or *decres*; diminishing the loudness.
Smorzando, or *smorz*; smothering the sound by degrees.
Espressivo; expressive.
Affetuoso; affectionate, tender.
Maestoso; majestic.
Cantabile; in a graceful, singing style.
Con Espressivo; with expression.
Legato; slurred, flowing.
Leggiero; light.
Con Anima; with feeling.
Con Spirito; with spirit.
Con Grazia; with grace.
Con Gusto; with taste.

Con Delicatezza; with delicacy.
Con Fuoco; with fire.
Con Forza; with force.
Con Calore; with heat.
Con Brio, or *brioso;* with brilliancy, brilliant.
Agitato; agitated.
Scherzando; playful.
Mosso; animated.
Sempre; always.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

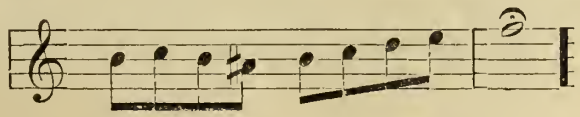
The sign 𝄋 shows that the player must return to a similar sign, and continue to the word *Fine.* When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words *Da Capo,* "from the beginning."

The main divisions in a piece of music are expressed by a Double Bar 𝄁.

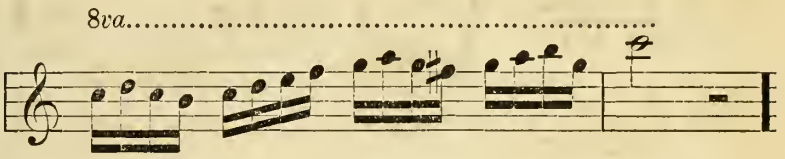
When *Dots* are added before the bar, thus, 𝄆, they show that the division previous to it is repeated; when after, thus, 𝄇, that the division following is repeated.

A Pause 𝄐 marks that a beat of the measure is suspended, and that a note, or rest, must be prolonged for a certain space of time.

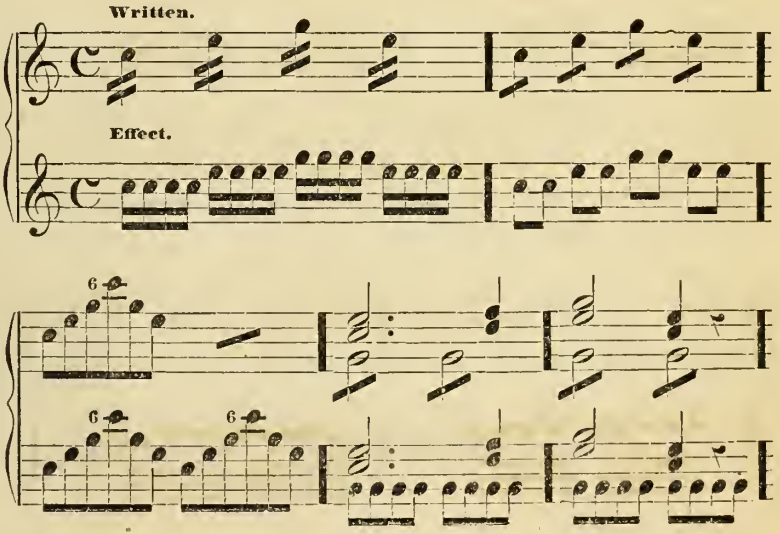
A pause over a rest should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, 8*va*....., over them, showing that they must be played an octave above.



Abbreviations are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four sixteenth notes of *do,* a quarter note alone, marked with two thick, short lines, is used, &c.



WINNER'S

NEW TEACHER FOR THE ACCORDEON.

INSTRUCTION FOR PLAYING THE ACCORDEON.

Directions for Holding the Accordeon.

THE Accordeon should be held nearly in a perpendicular position and can be easily managed, while the performer is seated, by resting the end of the instrument gently upon the knee. The right hand should grasp the key-frame in such a manner as to allow the fingers to command the keys. The thumb of the right hand should be under the brass or steel rail, to raise the bellows with ease and have the other fingers at liberty to manage the keys, and have the first three placed directly over the second, third, and fourth keys. If the thumb, at any time in moving the bellows, needs assistance, some one of the fingers is at liberty to aid and assist when needed. By placing your fingers thus over the keys, you will be able to find the key without looking for it, and move them from key No. 1 to 5, 6, 7, etc.

With the left hand, the instrument should be grasped at the bottom of the bellows, with the thumb and both the forefingers, as most convenient, in such a manner as to assist in the action of the bellows; with the other two fingers you will manage the valve underneath.

The character of the performance will very much depend upon the proper management of the bellows. The softness or loudness of the tone will depend on the gentleness or rapidity with which the bellows is drawn open or closed. Inattention to this will greatly jeopardize the flexible folds of the bellows, which may with propriety be termed the lungs of the instrument.

The Management of the Key or Valve.

The principal use of this valve is to enable the performer to repeat any given number of tones, without producing another sound which is not required. It should be recollected that, by raising the keys, one tone will be given when the bellows is drawn open, and another and a different tone will be given when the bellows is pressed together, notwithstanding the finger is kept upon the same key during both motions of the bellows; but when the valve is opened underneath, the ingress and egress of the wind is so free that the bellows may be put in motion without producing any sound from the keys, except the motion be violent, which ought not to be. The first four keys, by drawing, produce the lowest tones, and the highest, by pushing; and the other keys, 5, 6, 7, 8, etc., by drawing produce the highest, and by pressing produce the lowest tones.

REMARKS.

The air of the tune is the only part that is generally performed on the instrument; but persons who are learning to play should accustom themselves to sing as they perform upon the Accordeon. And, if other persons are present and sing the other parts an octave lower than the Accordeon, it would add greatly to the performance, and enable them to keep better time

Directions about the Keys, Letters, etc.

Draw the second long key of the Accordeon, and you have the key-note of the scale; push the same key and you have the second degree. Draw the third key and you have the third degree; push the same key and you have the fourth degree; draw the fourth key and you have the fifth degree; push the fifth key and you have the seventh degree; draw the fifth for the eighth degree, and so on. Observe that you draw the first key for the fifth degree an octave below the same above. The sixth degree is made by drawing the next short key; and the seventh degree is made by pushing the same.

Nothing has been said about the accidental flats and sharps in a tune before the note, nor can there be attention paid to them on an eight or ten-keyed instrument; but they must be treated like the piano forte without the black keys. But those Accordeons that have short keys for the semitones will give them their perfect sounds in every tune where they are placed.

It should be kept in mind that *the second long key is the Major key of the instrument*, from which the regular scale is formed upwards. The first long key, when drawn open, gives the true sound of the dominant or the fifth of the key below its tonic. Pressing the same key gives the seventh, or leading note. For the sixth degree (or relative Minor) draw the intermediate short key.

It will be found, by practising a little time on the notes, with figures set to them, that persons will find they can play the tune without being under the necessity of having the notes with figures before their eyes to those tunes they have learned, but can dispense with them. If any piece of new music is laid before them, all they have to do, to find its merits, is to place figures under the notes, and draw and press as directed.

Directions how to Prepare Music to be Performed on the Accordeon by Setting Figures according to the following Scales.

If the Scales of the several signatures be observed and attended to, by placing the figures below each of the notes to direct the performer which note to draw and which to press, it not only unlocks the tunes in this book, which are figured, but he can, by placing the figures as directed in the Scales for Transpositions, (pages 22 and 23,) unlock all tunes in all books of music; all he has to do to accomplish it is, as for instance, take any tune of three flats and then turn to the Scale of three flats, and see what figure is placed below the first note on either of the lines and spaces on the Scale, and place the corresponding figures to the notes on the same line or spaces in the selected tune.

Accordeons that have short keys will perform all of the tunes and sound all the notes. The figures that denote the short keys have the letter *s* on the side of the figures under the notes; thus, 1s, 2s, 3s, 4s, 5s, 6s, and they show which short key is to be pressed or drawn for accidentals in a tune.

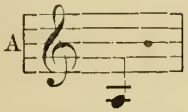
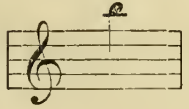
The letters D and P under the notes signify *draw* and *press*.

Of Tuning or Repairing the Accordeon.

For the benefit of those who are so situated that it is impossible to have a broken reed renewed by a competent or experienced hand, these instructions are introduced. After having fitted a new reed, made of brass, (which is the best metal,) that has been well hammered, file the same until it has become about the thickness of its neighboring key, and then tune in the following manner: Take the sound of an octave below the required tone, and if the new key is too FLAT, file from the END or point of the reed until it gives the proper pitch; if, in the effort, it should become too sharp, file from the BACK of the reed, near the rivet, and it will immediately become flatter: proceed in this manner until the two keys give an octave. A large bass key *draw* must be tuned to the 2d key draw. A large bass key *press* must be tuned to the 1st key *draw*. The small bass keys *draw* (two on a plate) must be tuned to the 1st and 2d keys draw, or to the 2d and third keys draw. The small bass keys *press* must be tuned to the 1st key draw and the 2d key press, or to the 4th key draw and the 2d key press.

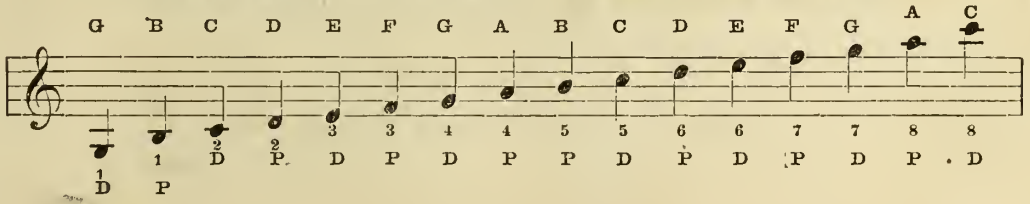
Of the Single Eight-keyed Accordeon.

A regular succession of notes ascending or descending is called a *Scale*, or *Gamut*.

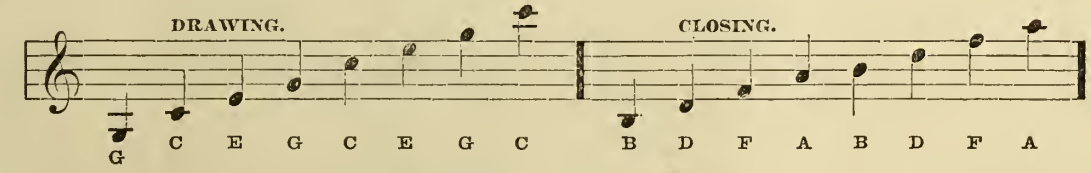
The note A  , which should follow the first G, is omitted on this instrument; also the note B  , which should occur between the last A and C. It is because the eight keys are not sufficient to perform the complete Scale, and these notes, not being required as frequently as the others, are consequently omitted.

All music written for the single eight-keyed Accordeon can be performed upon the ten or twelve-keyed, single or double, by using the same keys.

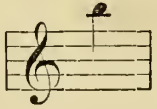
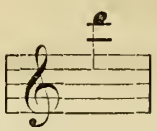
Natural Scale for the Single Eight-keyed Accordeon.



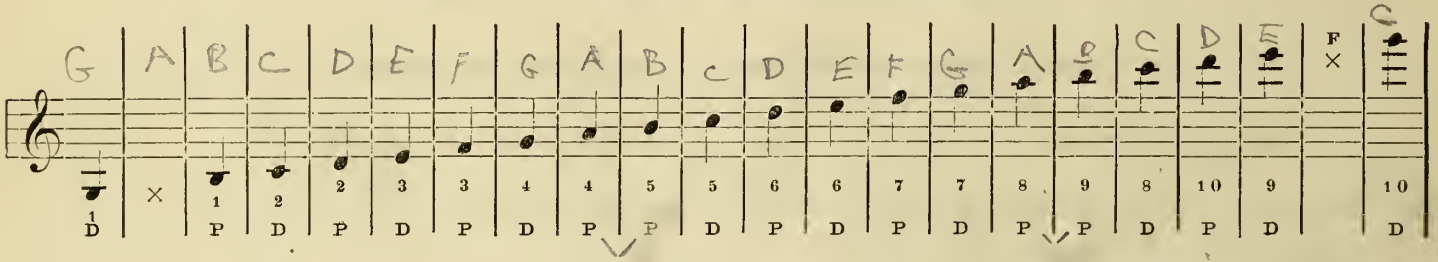
Before commencing the arrangement of music for the Accordeon, it is necessary to refer to the Scale, and study the notes by their several names. It will then be very easy to recollect that the notes G, C, and E are produced by drawing the bellows, and B, D, F, and A by closing; thus,



It must also be remembered that each key commands two notes: one is sounded by drawing, the other by pressing, the bellows. On referring to the Scale, the student will find a figurative representation of the keys, and the notes they respectively sound.

Of the Single Ten-Keyed Accordeon.—All music written for the single Ten-keyed Accordeon can be performed upon the double Ten-keyed, by making the note B  with the seventh semitone draw instead of the ninth key press; and the note D  with the ninth key press instead of the tenth key press.

Scale for the Single Ten-keyed Accordeon.

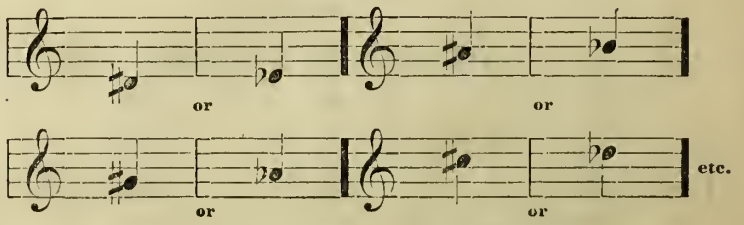


The Accordeon with Semitones.

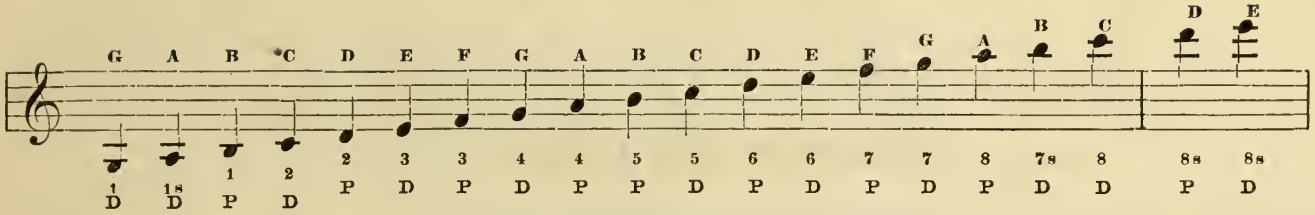
The larger keys of this instrument produce the same notes as those of the Accordeon without semitones, and therefore the scale of naturals will answer for both kinds: consequently, all the music in this publication may be played on the Accordeon with semitones. The small keys, as will be seen by the Scale, produce the flats and sharps, which will enable the learner to perform any accidentals that may be met with, as they are written.

It must be observed that any note made sharp is the same as the following note made flat.

EXAMPLE.



Scale for the Double Eight-keyed Accordeon.

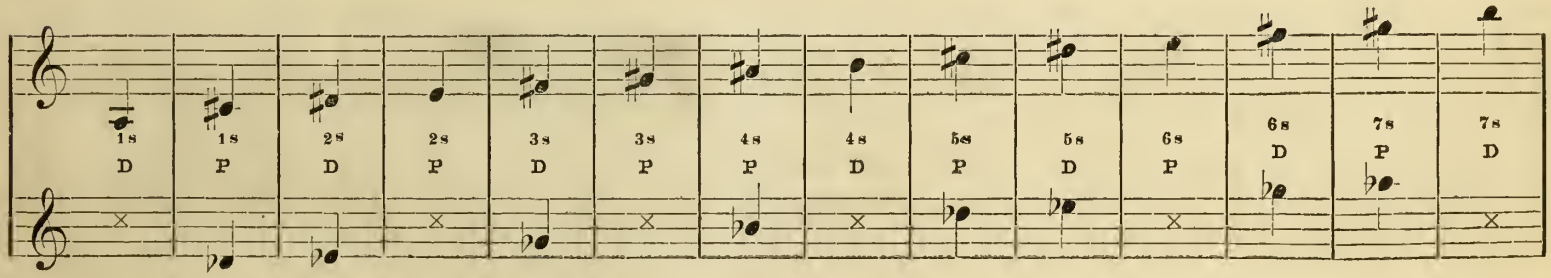


These last two notes can be made only on those Accordeons having eight semitones.

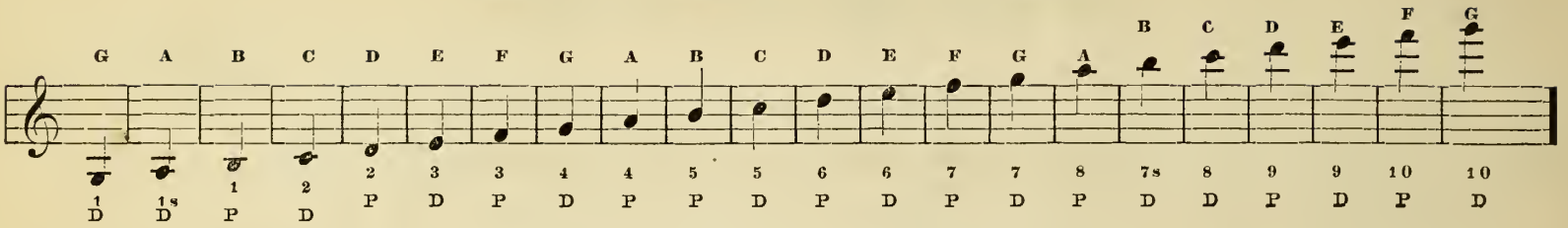
All the music written for the Single Eight-keyed Accordeon can be performed on this instrument as it is marked.

In order to perform the airs written for the Single Ten-keyed Accordeon on this instrument, the note B , which is made with the ninth key press, must be made with the seventh small key draw.

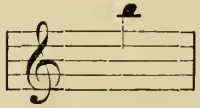
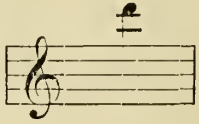
Scale for the Small Keys for the Double Eight-keyed Accordeon.



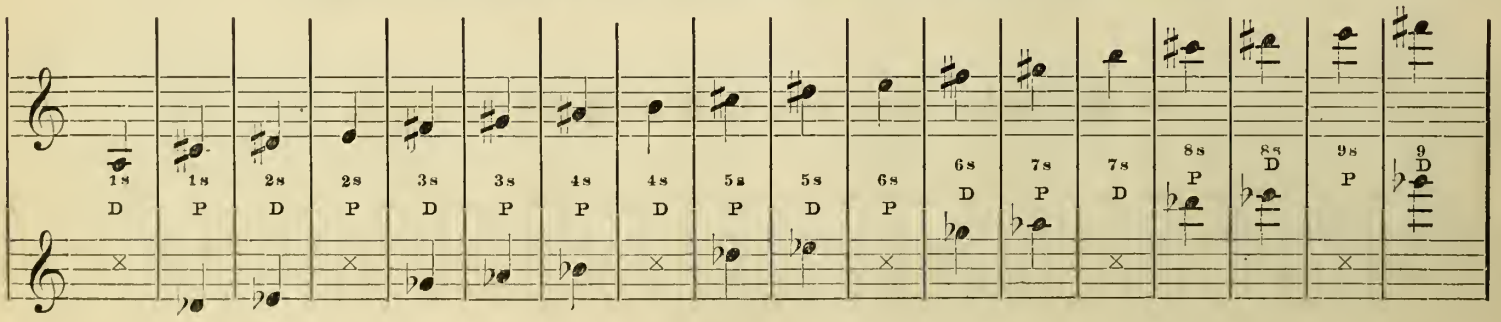
Scale for the Double Ten-keyed Accordeon.



Airs for the Single Eight-keyed Accordeon can be performed upon this instrument as written.

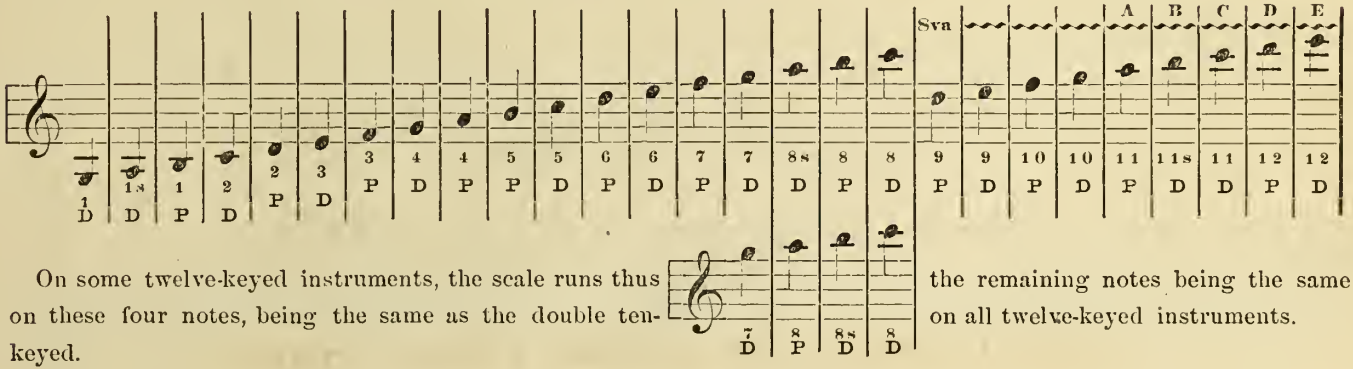
In order to perform the airs written for the Single Ten-keyed Accordeon, the note B  must be made with the seventh semitone draw instead of the ninth key press; and the note D  with the ninth key press instead of the tenth key press.

Scale of the Small Keys for the Double Ten-keyed Accordeon.



This instrument (the Double Ten-keyed) is by far the the most preferable, being the easiest to eommand, and having a seale suffieient to perform any music whatever. A good instrument of the *French* manufaeture, with the upright or handle in the centre, and the keys on both sides. is the best that is made for general use.

Scale for the Double Twelve-keyed Accordeon.



On some twelve-keyed instruments, the scale runs thus on these four notes, being the same as the double ten-keyed.

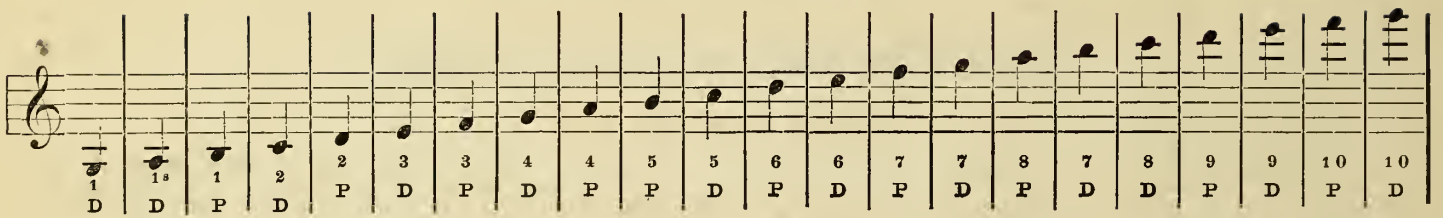
the remaining notes being the same on all twelve-keyed instruments.

Of the Double Eight, Ten, or Twelve-keyed Accordeon.

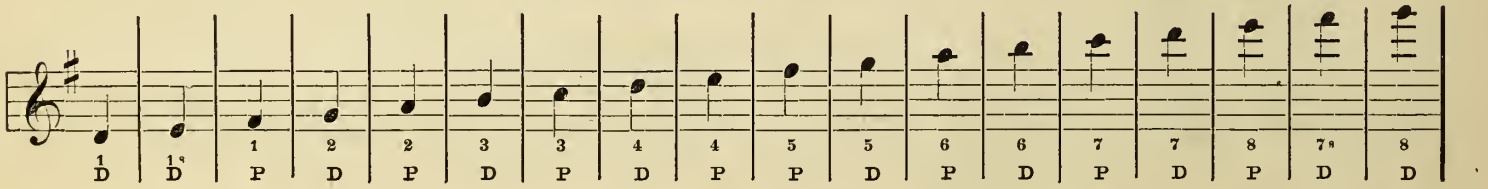
The larger keys of these instruments produee the same notes as those of the Aceordeon without semitones, with the few exeeptions already mentioned; and, therefore, the Natural Seale ean be used for all the different varieties of the instrument. The small keys produce the flats and sharps, which will enable the learner to perform any aecidentals that may occur.

SCALES FOR TRANSPOSITION.

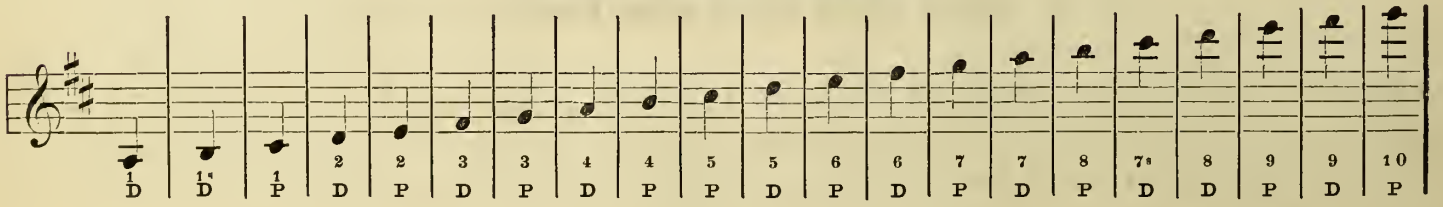
Key of C, or Natural Key.



Key of G, or one Sharp.

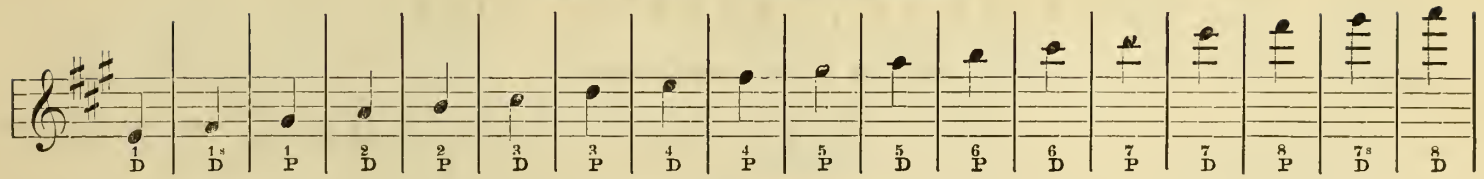


Key of D, or two Sharps.

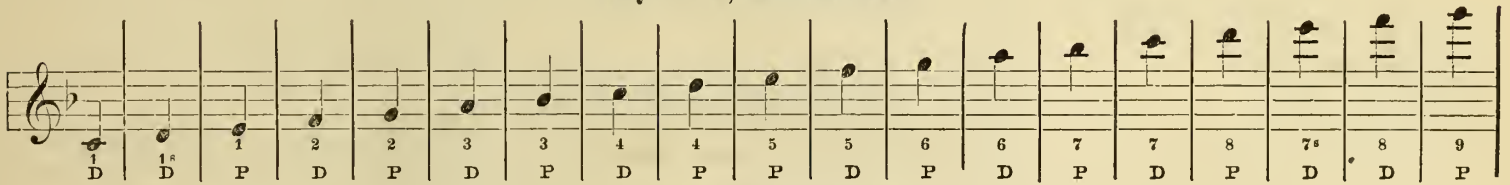


SCALES FOR TRANSPOSITION---Concluded.

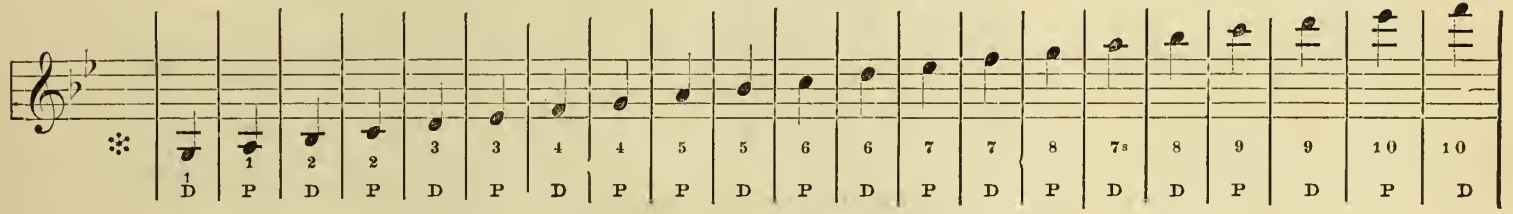
Key of A, or three Sharps.



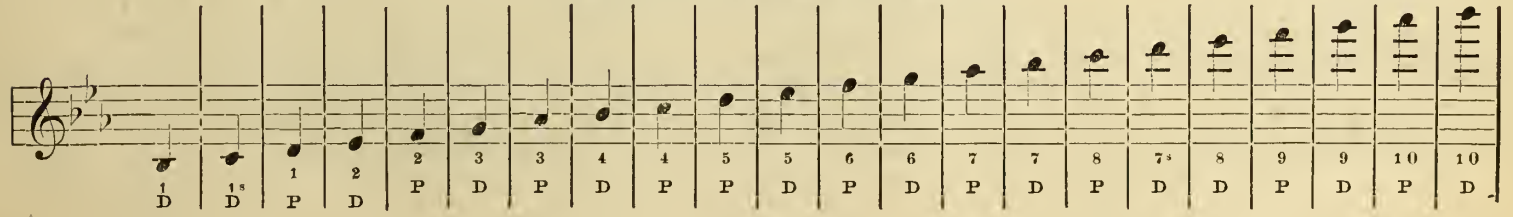
Key of F, or one Flat.



Key of B♭, or two Flats.



Key of E♭, or three Flats.



A DICTIONARY OF MUSICAL TERMS.

A; an Italian preposition, meaning to, in, by, at, &c.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio;* slow.
Adagio Assai, or *Molto;* very slow.
Ad libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than Allegro.
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amen; so be it. Pronounced, in singing, *Ah-men.*
Amoroso, or *Con Amore;* affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat quicker than Andante.
Animo, or *Con Animo;* with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Ardito; with ardor and spirit.
Arioso; in a light, airy, singing manner.
A tempo; in time.
A tempo giusto; in strict and exact time.

Ben marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain; also, a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of Cadenco. See Cadence.
Calando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of a church appropriated to the singers.
Chorist, or *Chorister;* a member of a choir of singers.
Col, or *Con;* with.
Col Arco; with the bow.
Commodo, or *Commodo;* in an easy and unrestrained manner.
Con Affeto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or *Con Duolo;* with mournful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energico; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.

Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.
Decani; the priests, in contradistinction to the lay or ordinary choristers.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolcemente, Dolcessa, or *Dolcissimo.* See Dolce.
Dolente, or *Doloroso;* mournful.
Doloroso; in a plaintive, mournful style.

E; and.
Elegante; elegance.
Energico, or *Con Energia;* with energy.
Espressivo; expressive.

Fine, Fin, or *Finale;* the end.
Forzando, forz, or fz; sudden increase of power. ≺
Fugue, or *Fuga;* a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.

Giusto; in just and steady time.
Grazioso; smoothly, gracefully.
Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or *Lacrimoso;* mournful, pathetic.
Lamentevole, Lamentando, Lamentabile; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or *Lentemente;* slow.

Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderatamente;* moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat, or transient shake.
Mosso; emotion.
Moto; motion. *Andante con Moto;* quicker than Andante.

Non; not. *Non troppo;* not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers; that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.
Perdendo, or *Perdendosi;* same as Lentando.
Piu; more. *Piu Mosso;* with more motion, faster.
Pizzicato; snapping the violin-string with the fingers.
Poco; a little. *Poco Adagio;* a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precenter; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.

Rallentando, Allentando, or *Slentando;* slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in the style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf., or *Rinforzo;* suddenly increasing in power. ≺
Ritenuto; retained.
Ritardando; slackening the time.

Semplice; chaste, simple.
Sempre; throughout, always; as, *Sempre Forte,* loud throughout.
Senza; without; as, *Senza Organo,* without the organ.
Sforzando, or *Sforzato;* with strong force or emphasis, rapidly diminishing. ≻
Siciliana; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavement; sweet, sweetly.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. *Sotto Voce;* with subdued voice.
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.

Tace, or *Tacet;* silent, or be silent.
Tardo; slow.
Tasto Soto; without chords.
Tempo; time. *Tempo a piacere;* time at pleasure.
Tempo di Marcia; time of a march.
Tempo Giusto; in exact time.
Ten, Tenuto; hold on. See Sostenuto.
Tutti; the whole, full chorus.

Un; a; as, *Un Poco, a little.*

Va; go on; as, *Va Crescendo,* continue to increase.
Verse; same as Solo.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce di Petto; the chest-voice.
Voce di Testa; the head-voice.
Voce Sola; voice alone.
Volti Subito; turn over quickly.

WINNER'S

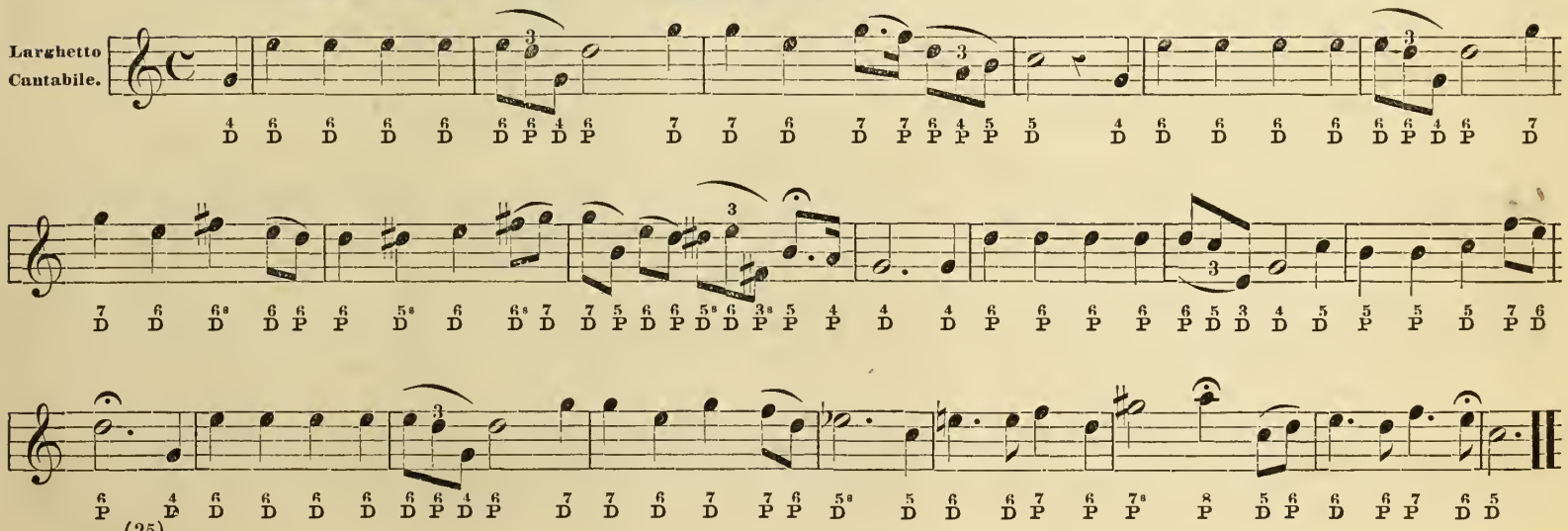
NEW TEACHER

FOR THE

ACCORDEON.

THE HEART BOW'D DOWN. Bohemian Girl.

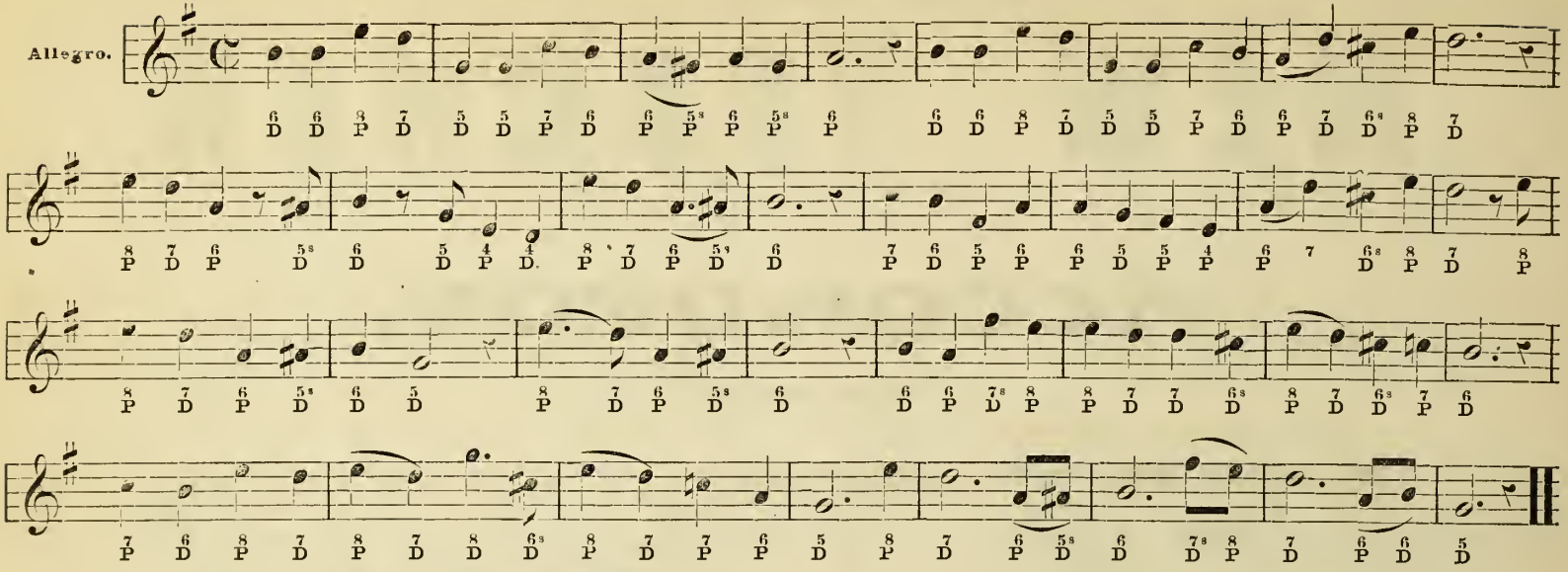
M. W. BALFE.



SECRET LOVE; Or, IF MY GLANCES HAVE BETRAYED ME.

[By permission of J. Schuberth & Co., New York.]

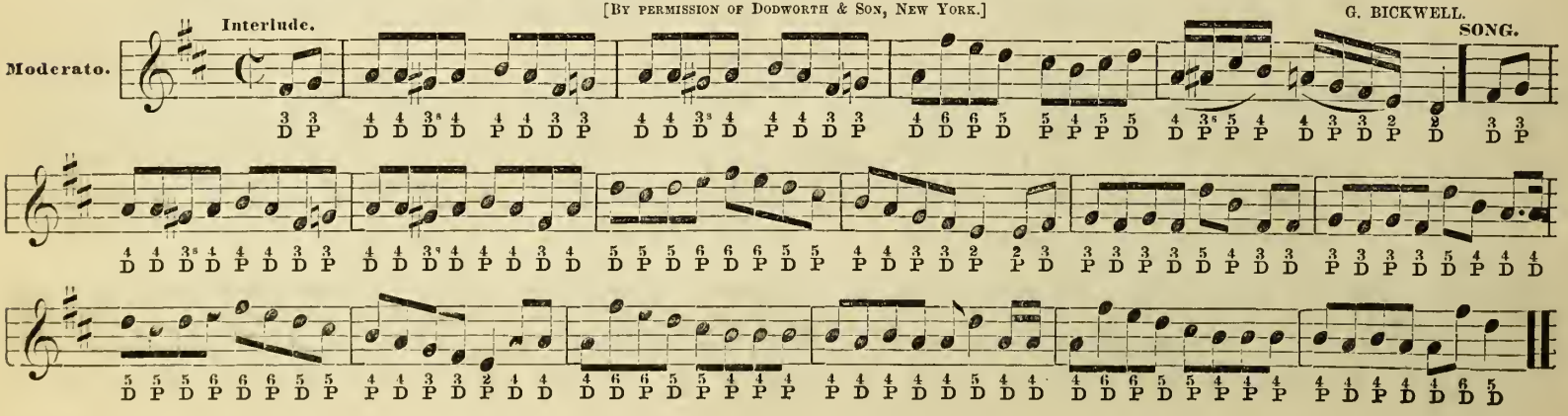
E. MOLLENHAUER.



YOU NAUGHTY, NAUGHTY MEN. (*As sung in the "Black Crook."*)

[By permission of Dodworth & Son, New York.]

G. BICKWELL.

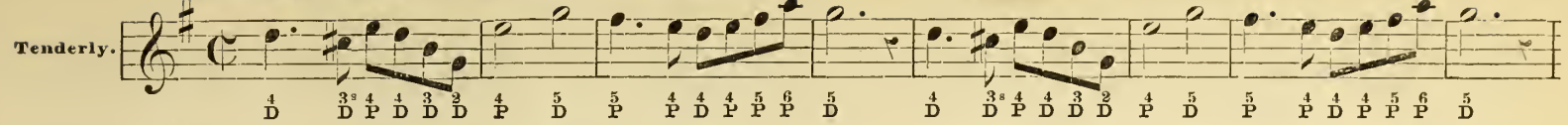


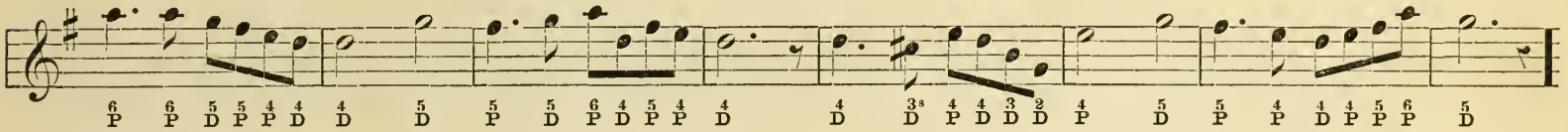
KISS ME, MOTHER, KISS YOUR DARLING.

[By permission of Root & Cady, Chicago.]

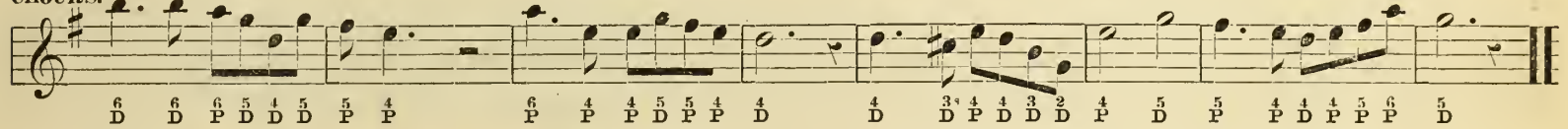
G. F. ROOT.

Tenderly.





CHOURS.

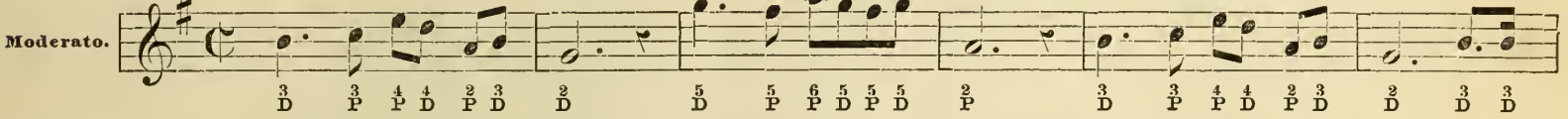


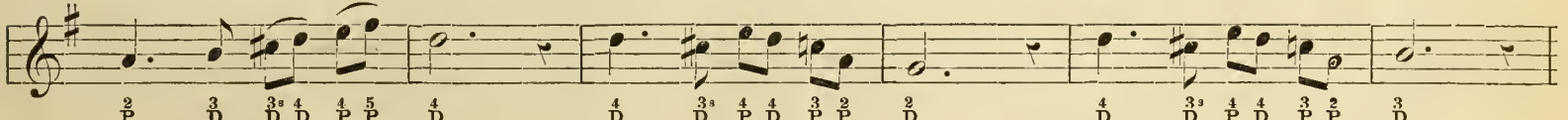
THE WANDERING REFUGEE.

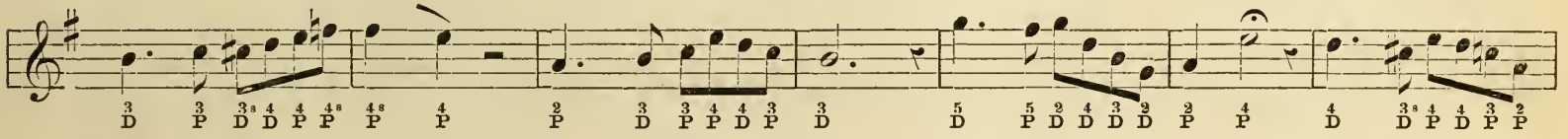
[By permission of Louis Tripp, Louisville, Ky.]

WILL S. HAYS.

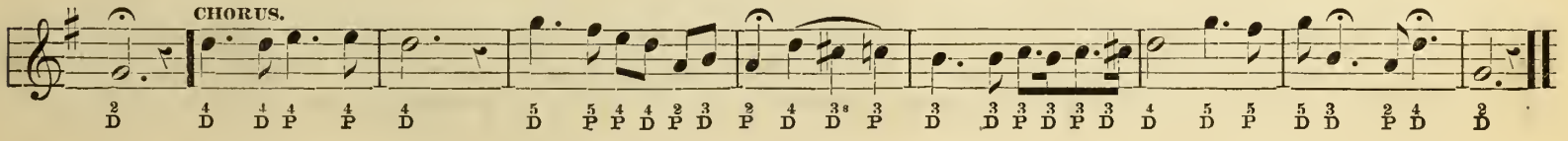
Moderato.







CHORUS.

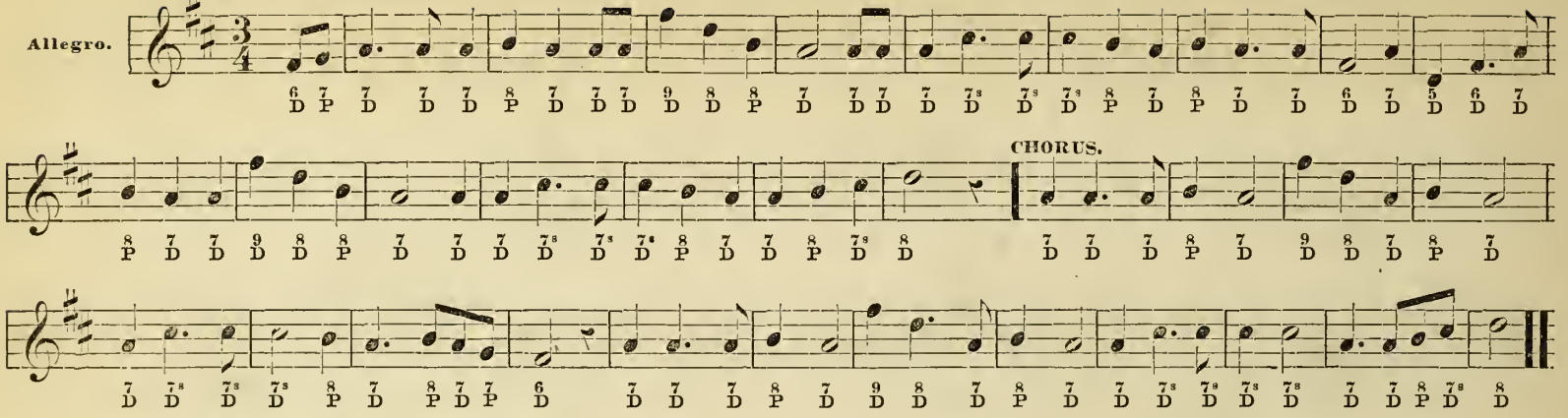


SWEET EVELENA.

[By permission of C. M. Tremaine, New York.

MRS. PARKHURST.

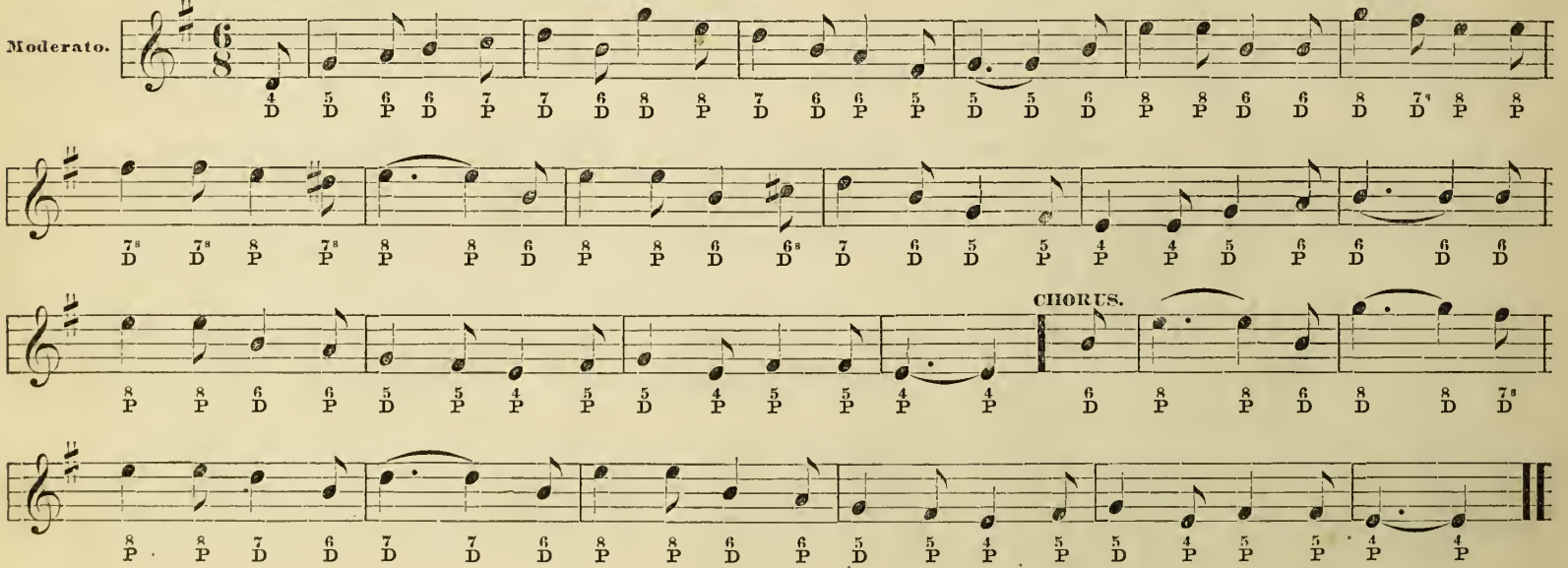
Allegro.



THE GREEN ABOVE THE RED.

EASTBURN.

Moderato.

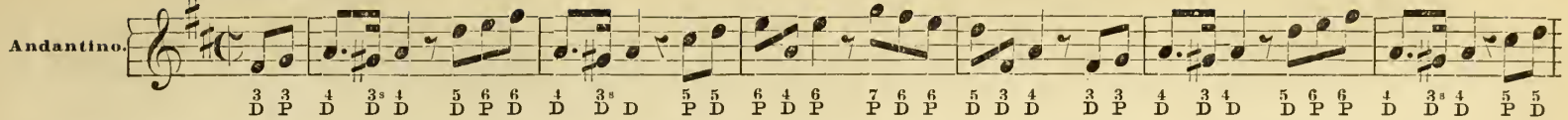


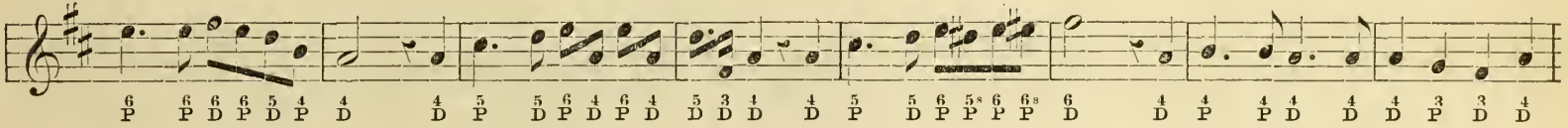
EVANGELINE.

[By permission of S. Brainard & Sons, Cleveland, Ohio.]

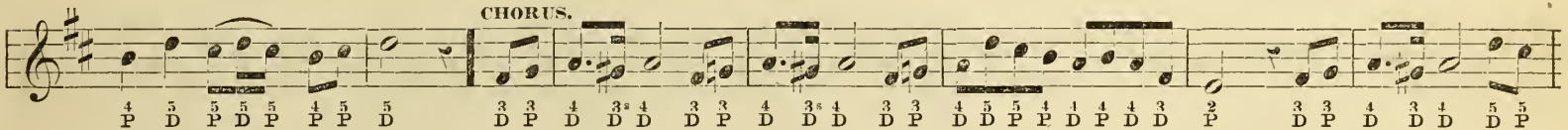
WILL S. HAYS.

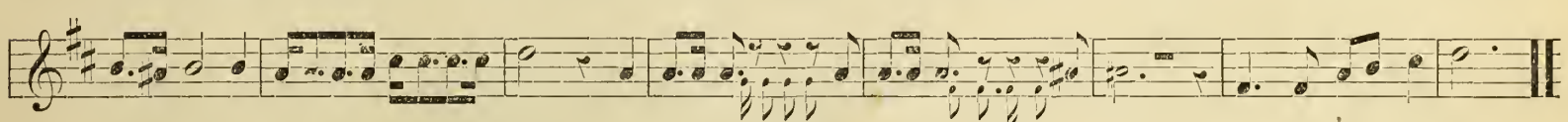
Andantino.





CHORUS.



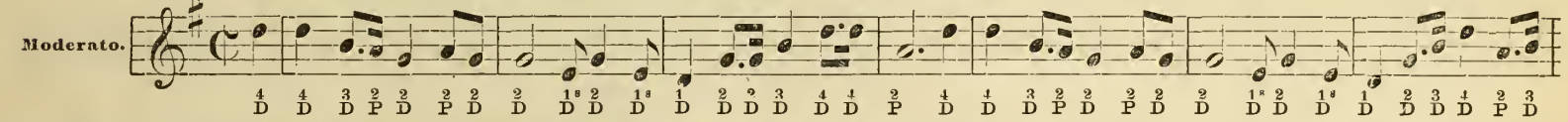


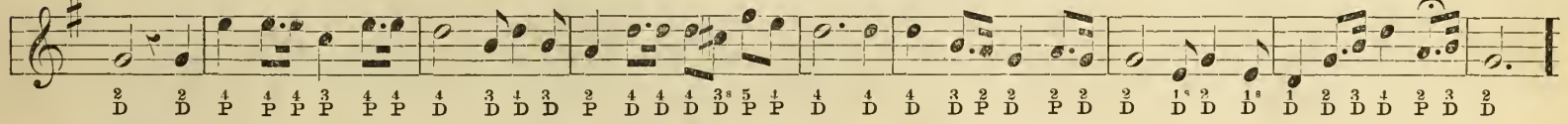
WHEN YOU AND I WERE YOUNG, MAGGIE.

[By permission of J. A. Butterfield, Indianapolis, Ind.]

J. A. BUTTERFIELD.

Moderato.





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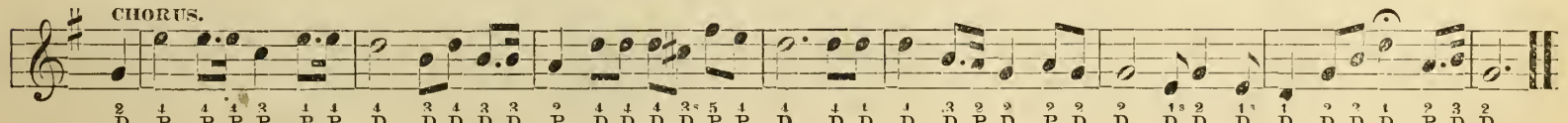
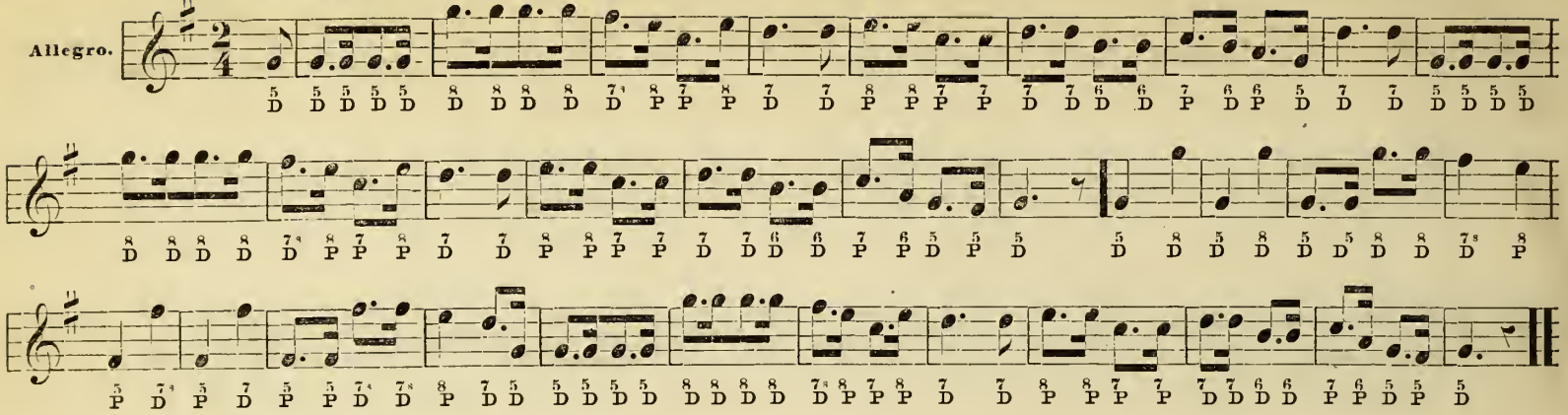


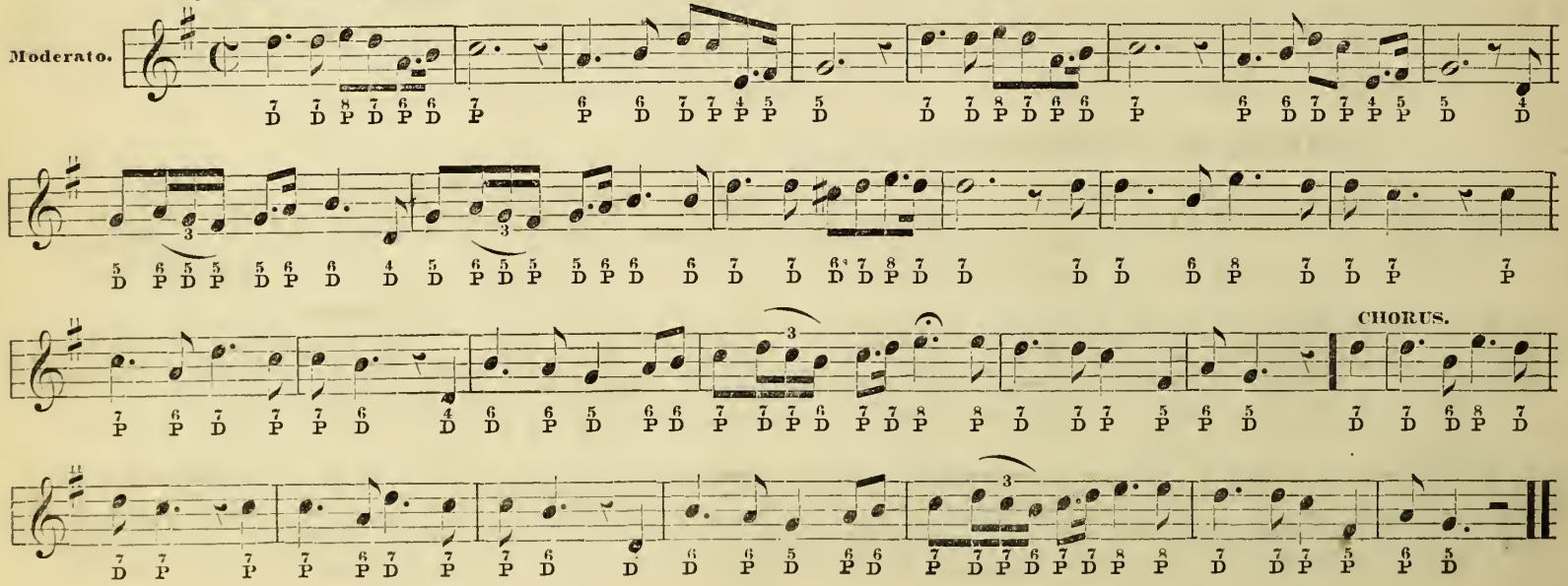
THE MERRIEST GIRL THAT'S OUT.

CARLO MINASI.



MAID OF ATHENS.

A. H. ROSEWIG.



I'M HAPPY AS THE DAY IS LONG.

C. WHITE.

Moderato.

CHORUS.

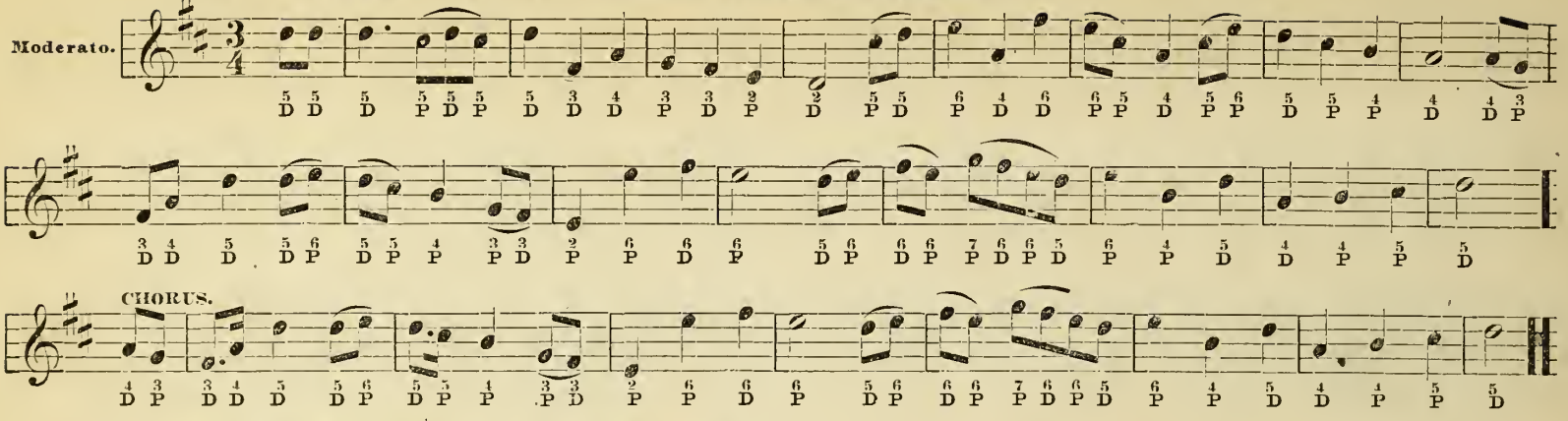
WEARING OF THE GREEN.

IRISH.

Lively.

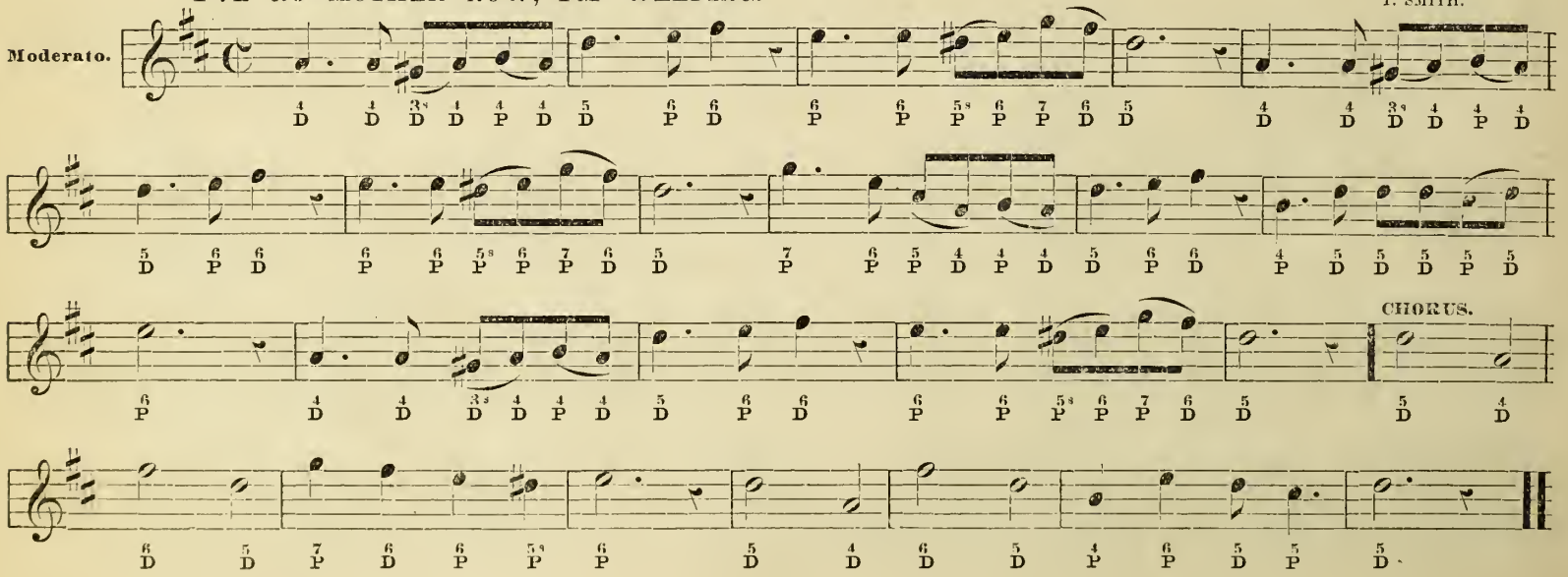
POLLY PERKINS; OR, THE BROKEN-HEARTED MILKMAN.

H. CLIFTON.



I'VE NO MOTHER NOW, I'M WEEPING.

T. SMITH.

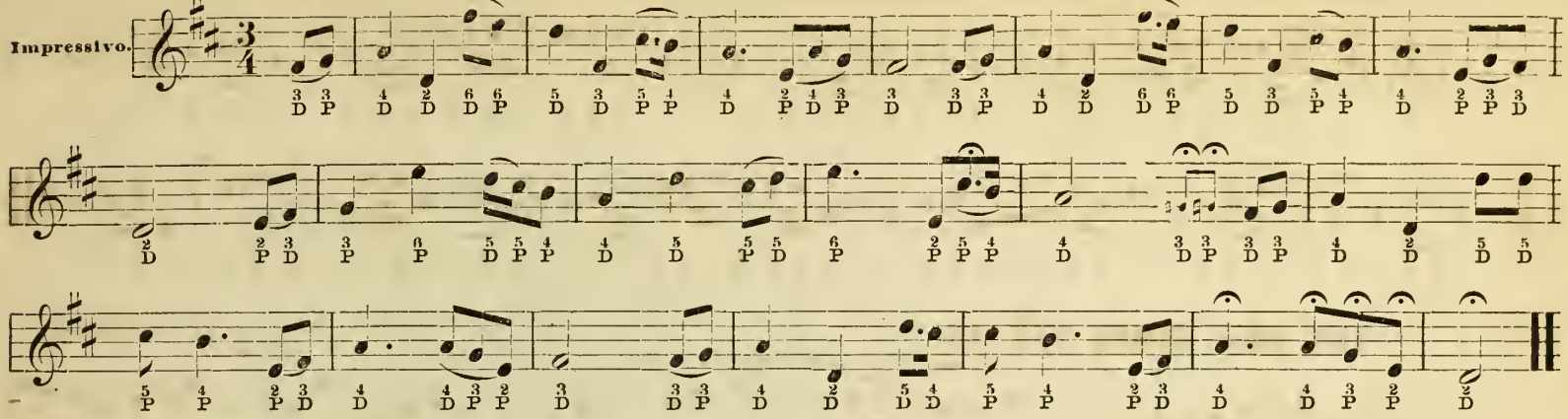


THE GIPSY'S WARNING.

[By permission of D. S. Holmes, Brooklyn, N. Y.]

H. A. [illegible]ARD.

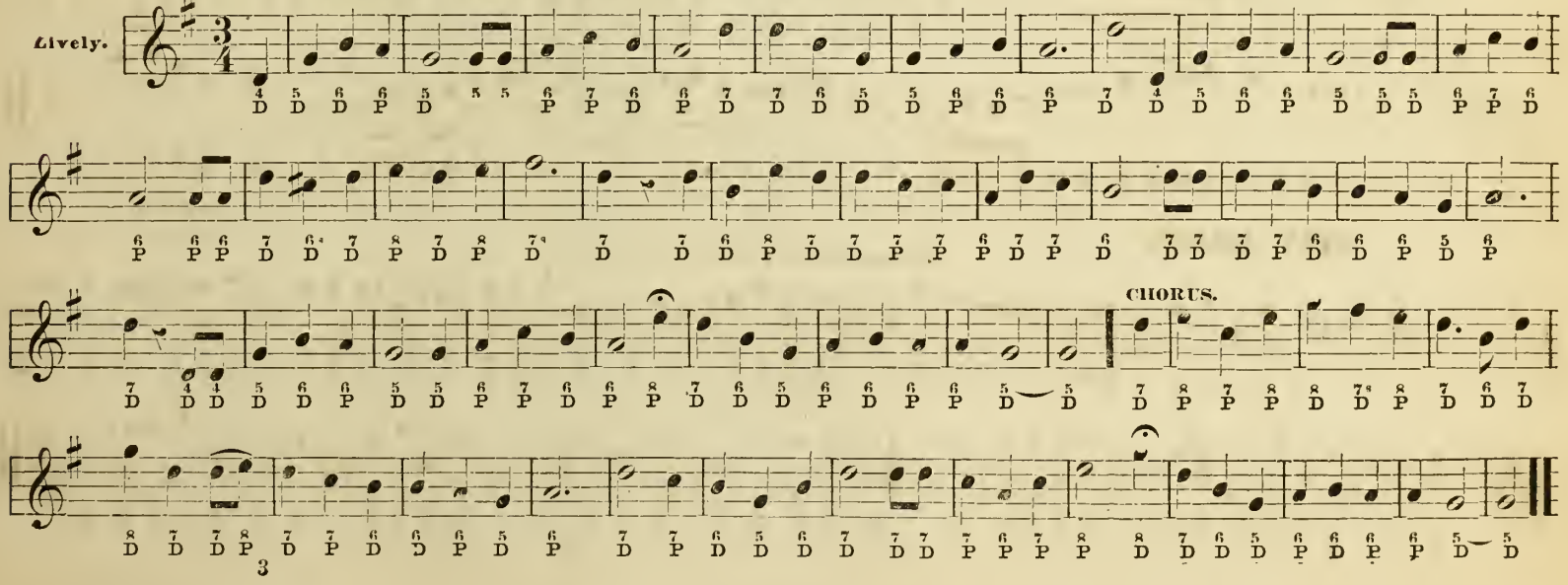
Impressivo.



THAT'S WHAT'S THE MATTER WITH HANNAH.

J. H. ROSS.

Lively.

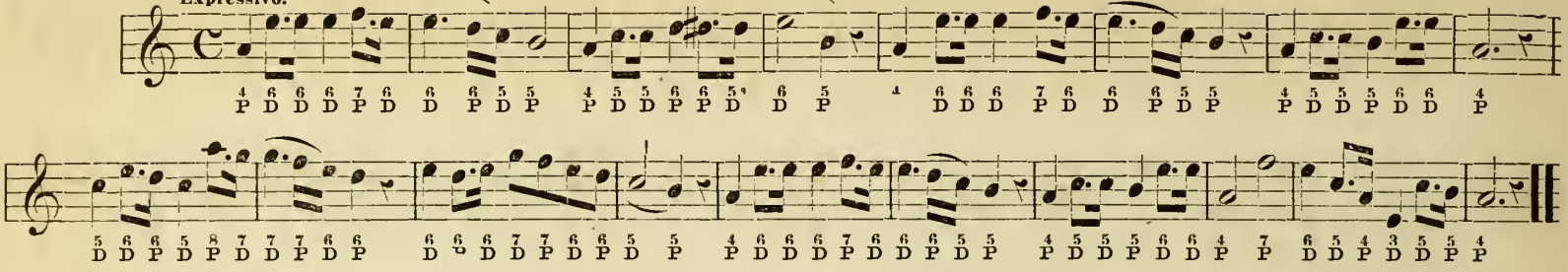


FLEE AS A BIRD TO YOUR MOUNTAIN.

[By permission of O. Ditson & Co., Boston.]

MRS. DANA.

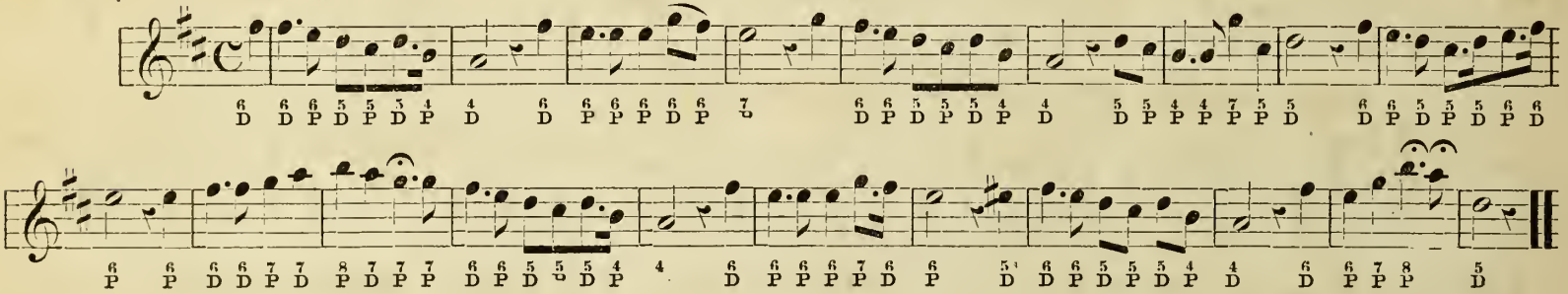
Expressivo.



THE ROCK BESIDE THE SEA.

[By permission of Lee & Walker, Philadelphia.]

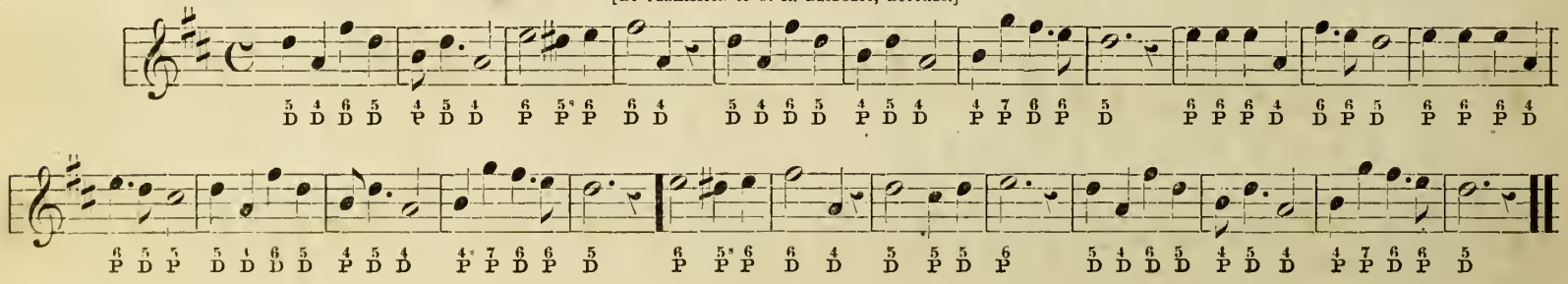
C. C. CONVERSE.



MARY AILEEN.

[By permission of J. R. Blodgett, Buffalo.]

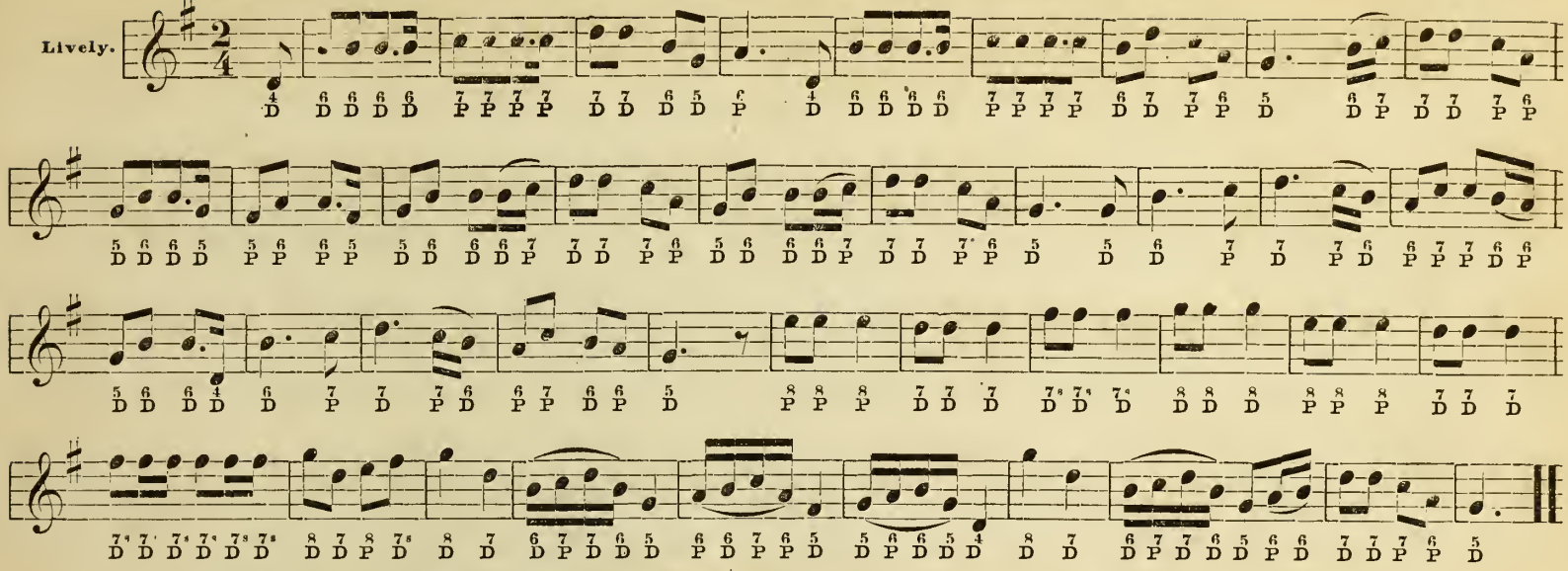
J. H. McNAUGHTON.



THE JOLLY DOGS; or, SLAP, BANG, HERE WE ARE AGAIN.

H. COPELAND.

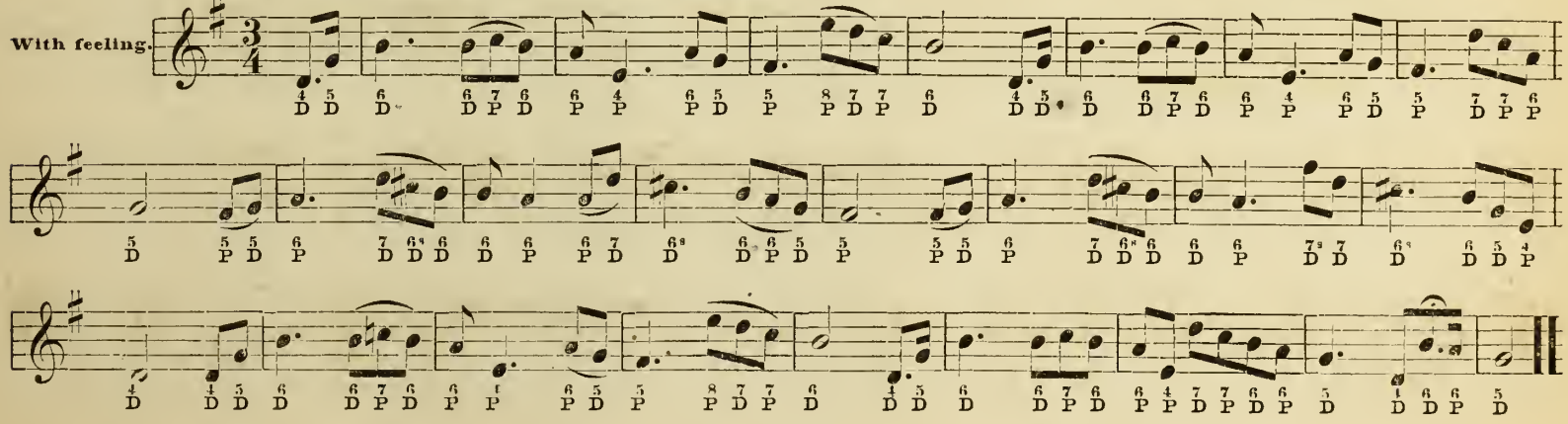
Lively.



SOFTLY TREAD, MY NELLY'S SLEEPING.

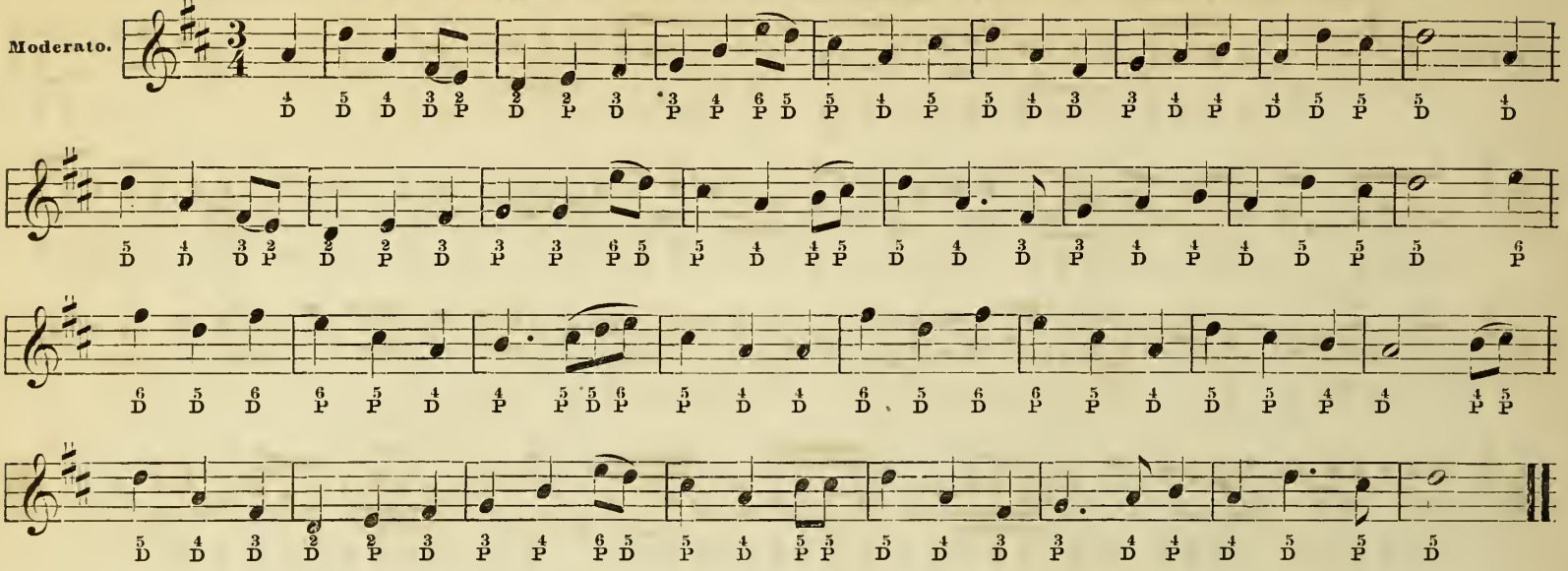
E. MACK.

With feeling.



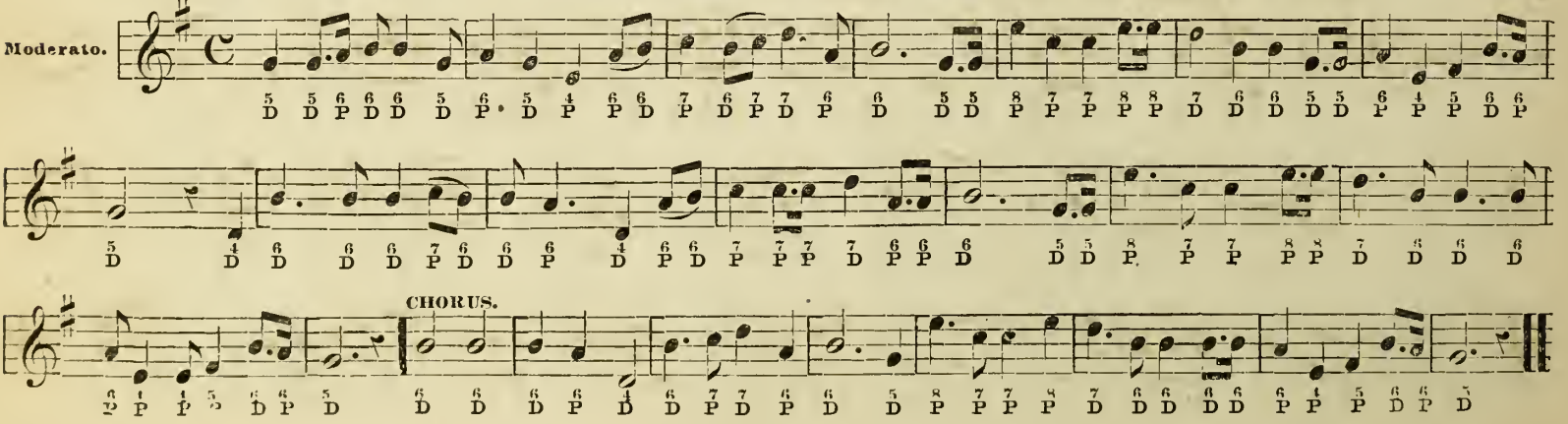
THE CHARMING YOUNG WIDOW I MET ON THE TRAIN.

W. H. COVE.



THE OLD LOG HUT; or, THE FUTURE'S BUT A DREAM.

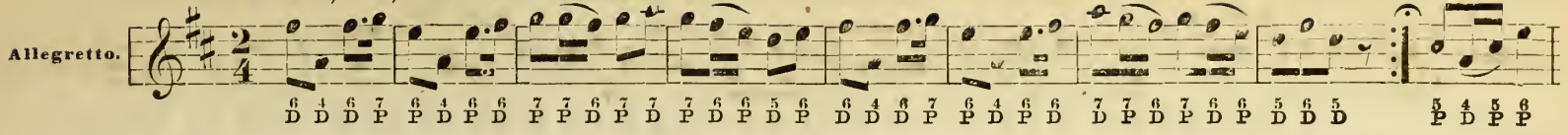
EASTBURN.



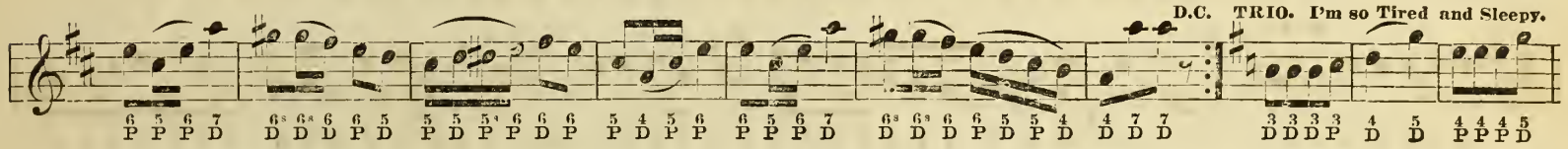
SLUMBER; or, DROWSY POLKA.

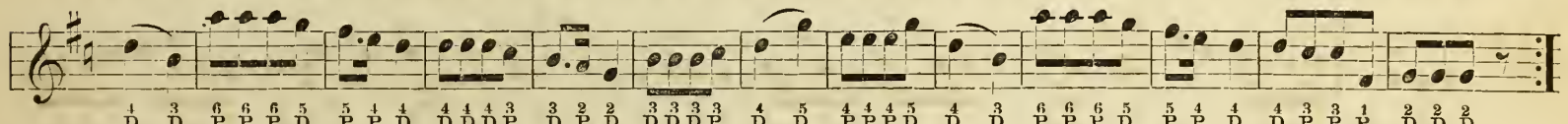
F. BEYER.

Allegretto.

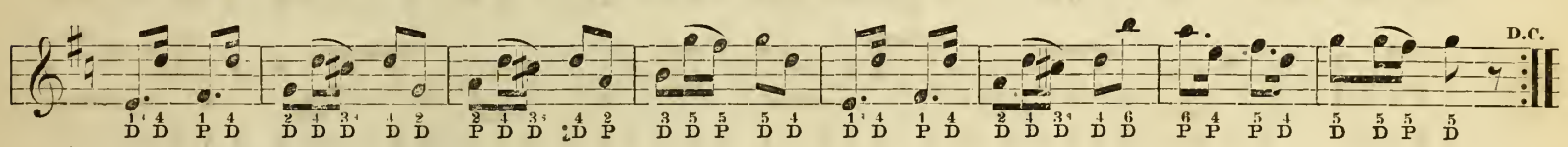


D.C. TRIO. I'm so Tired and Sleepy.





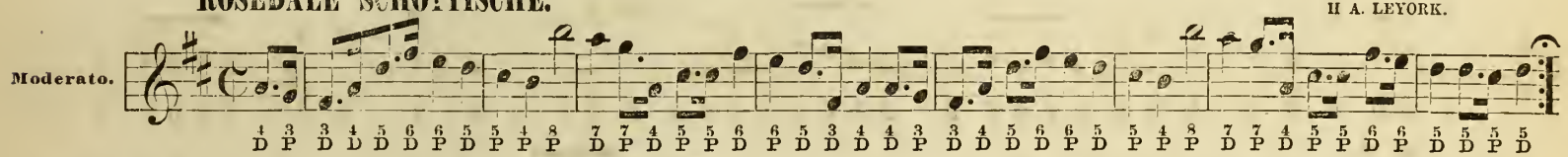
D.C.



ROSEDALE SCHOTTISCHE.

H A. LEYORK.

Moderato.



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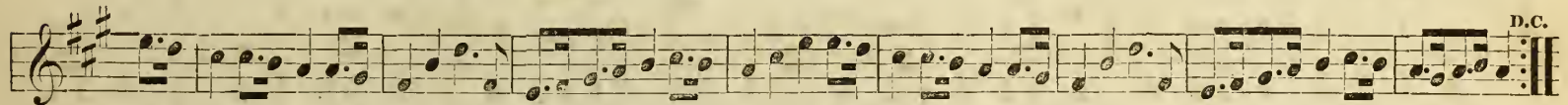

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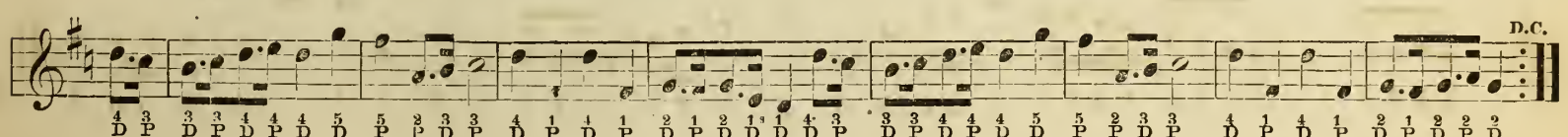
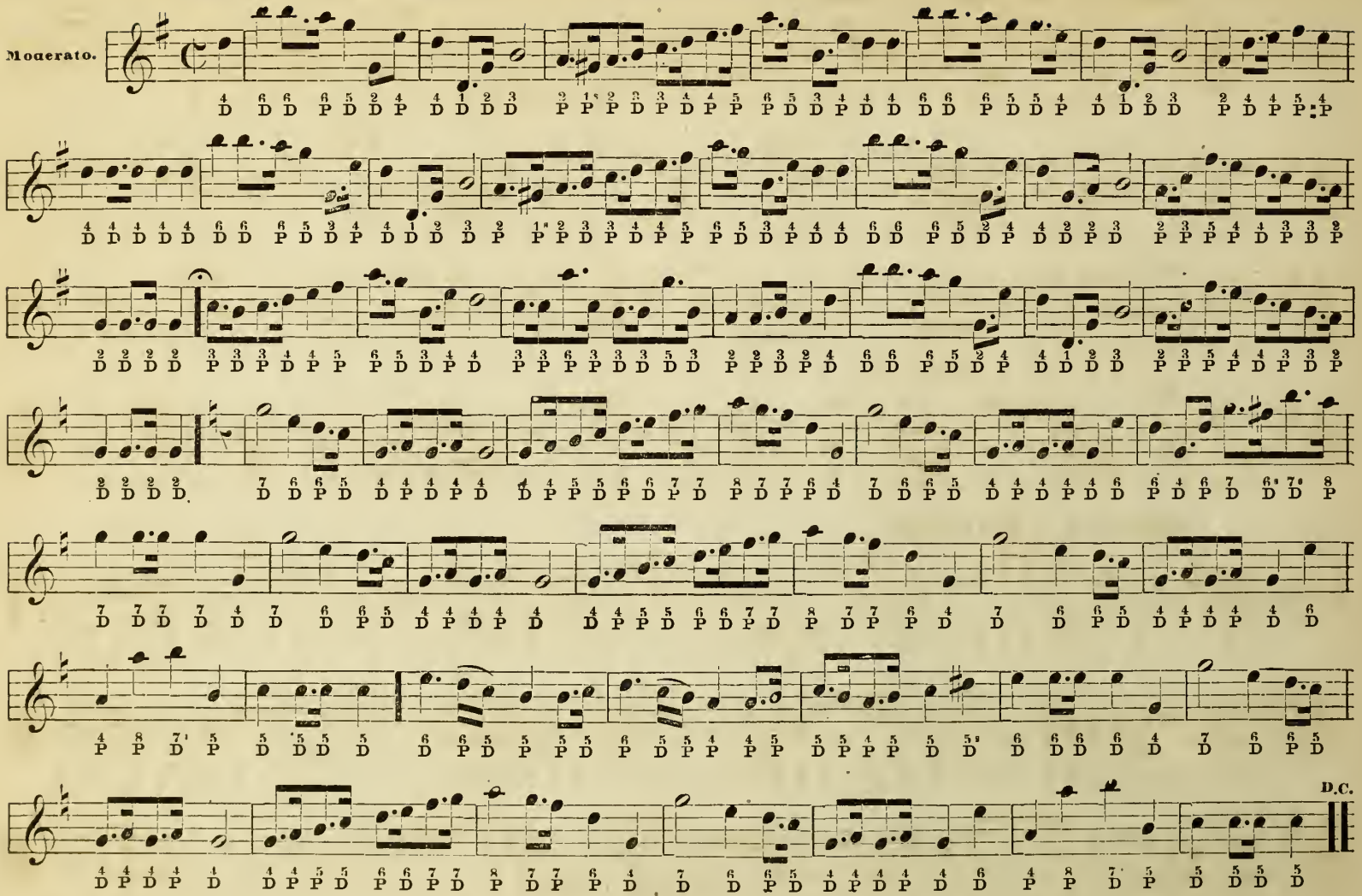


GRANT'S GRAND MARCH.

[By permission of Lee & Walker, Philada.]

E. MACK.



VIOLET MAZURKA.

[By permission of C. F. Escher, Philada.]

C. F. ESCHER.

Moderato.

D.C.

D.C.

SEA BREEZE SCHOTTISCHE.

[By permission of C. F. Escher, Philada.]

J. M. GOODMAN.

Moderato.

D.C.

TRIO.

D.C.

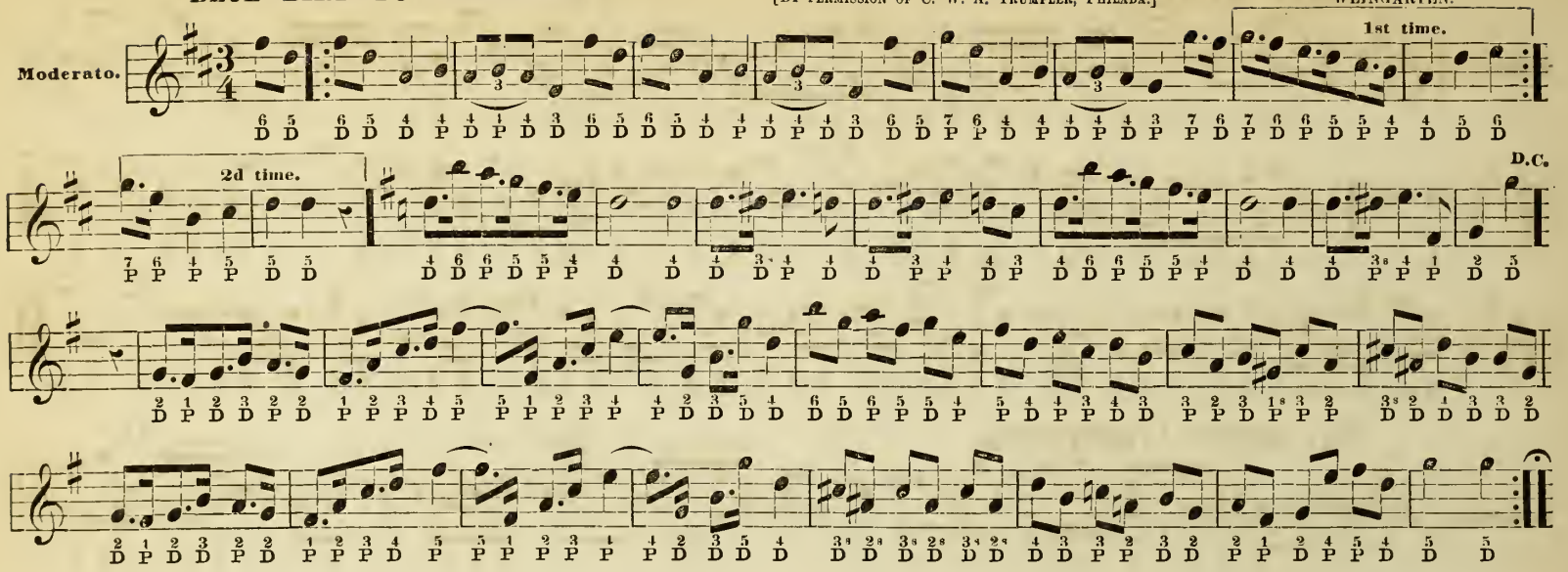
1st time.

2d time.

BLUE BIRD POLKA REDOWA.

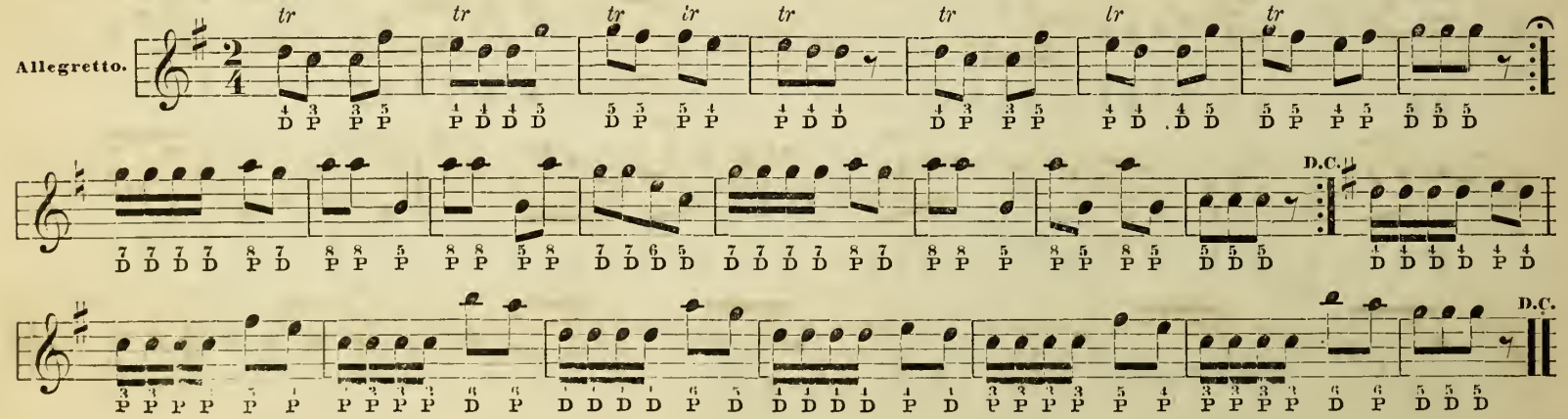
[By permission of C. W. A. Trumpler, Philada.]

WEINGARTEN.



LEHIGH POLKA.

D. A. DRESHER.

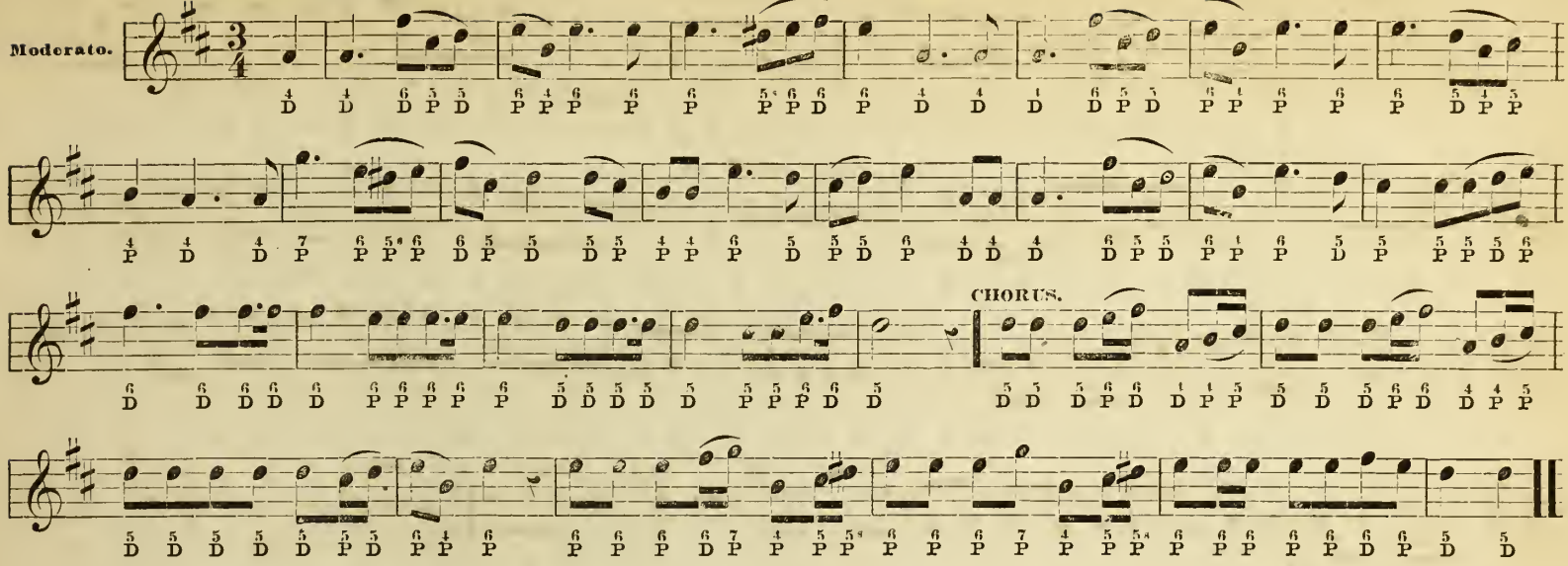


CONSTANTINOPLE.

[By permission of O. Ditson & Co., Boston.]

A. LLOYD.

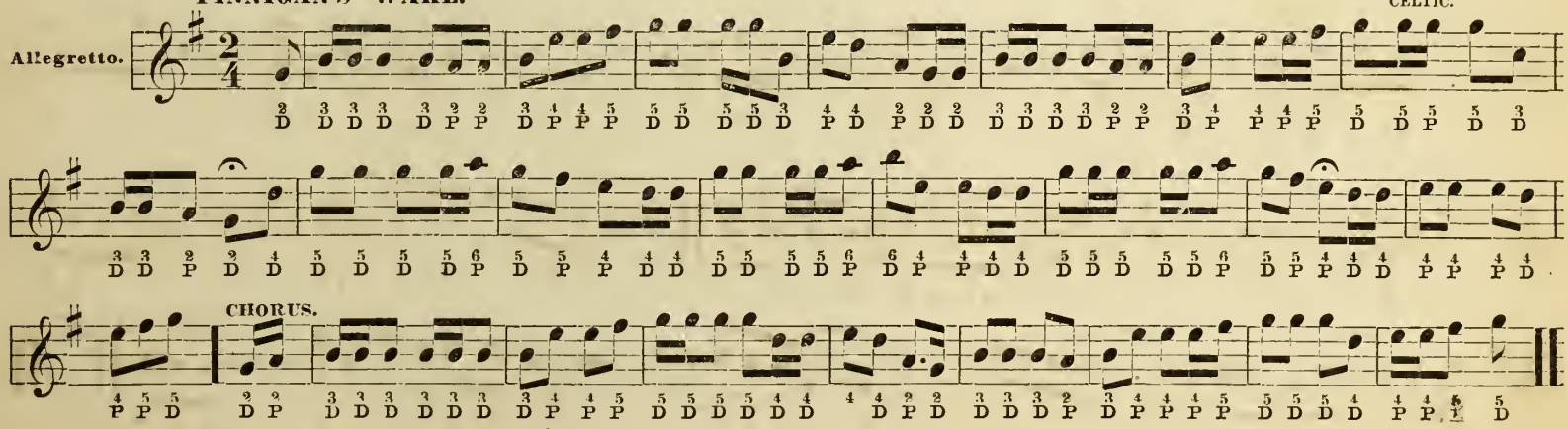
Moderato.



FINNIGAN'S WAKE.

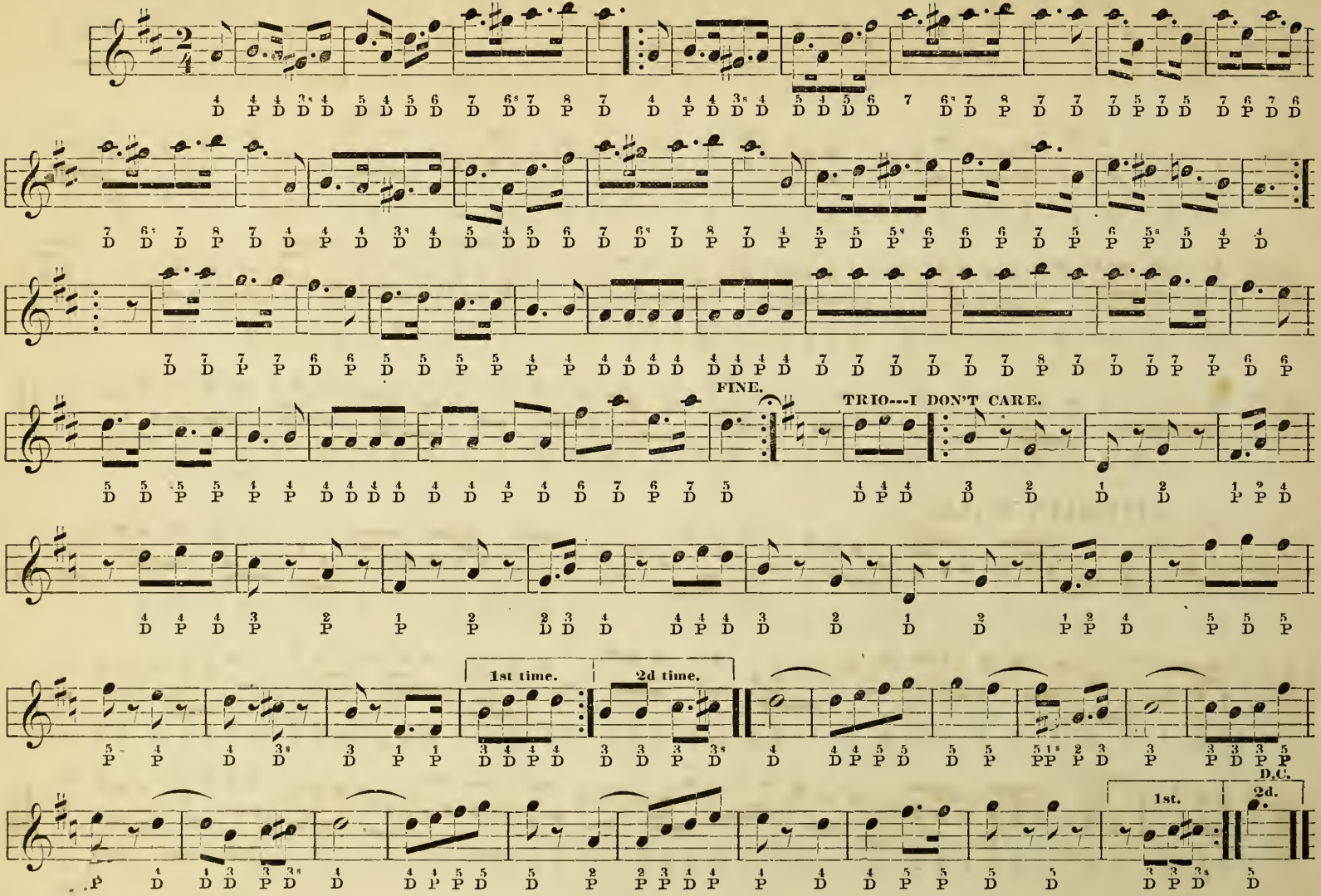
CELTIC.

Allegretto.



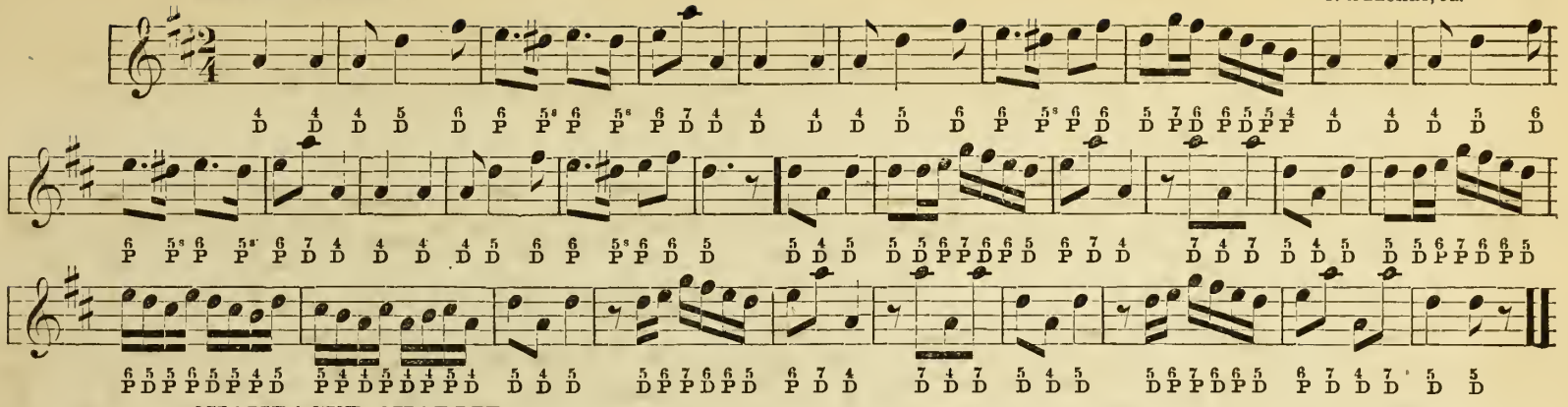
WILD FANG; or, I DON'T CARE GALOP.

CARL FAUST.



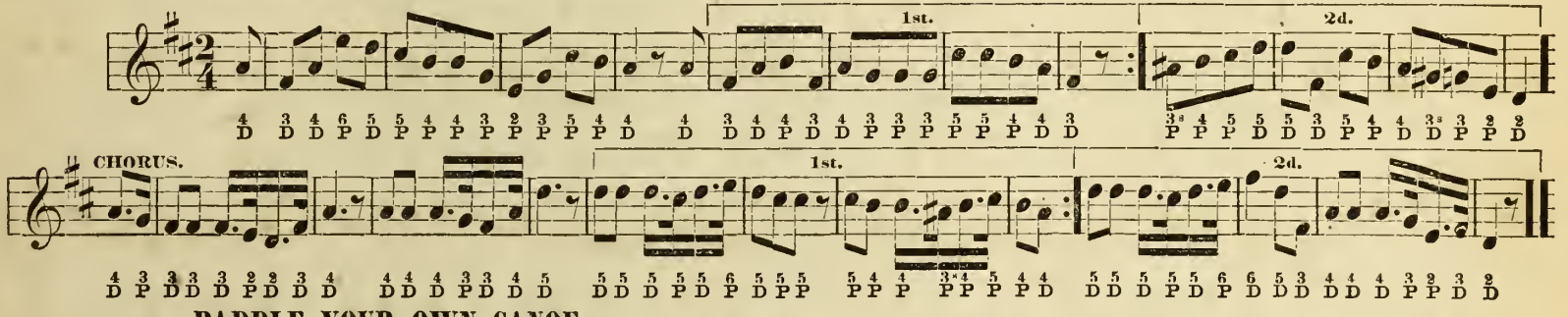
WALK AROUND.

T. A'BECKET, Jr.



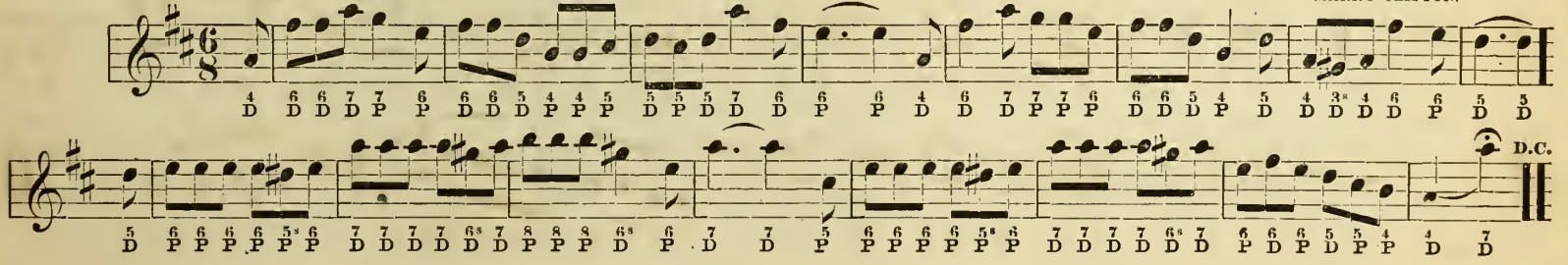
CHAMPAGNE CHARLIE.

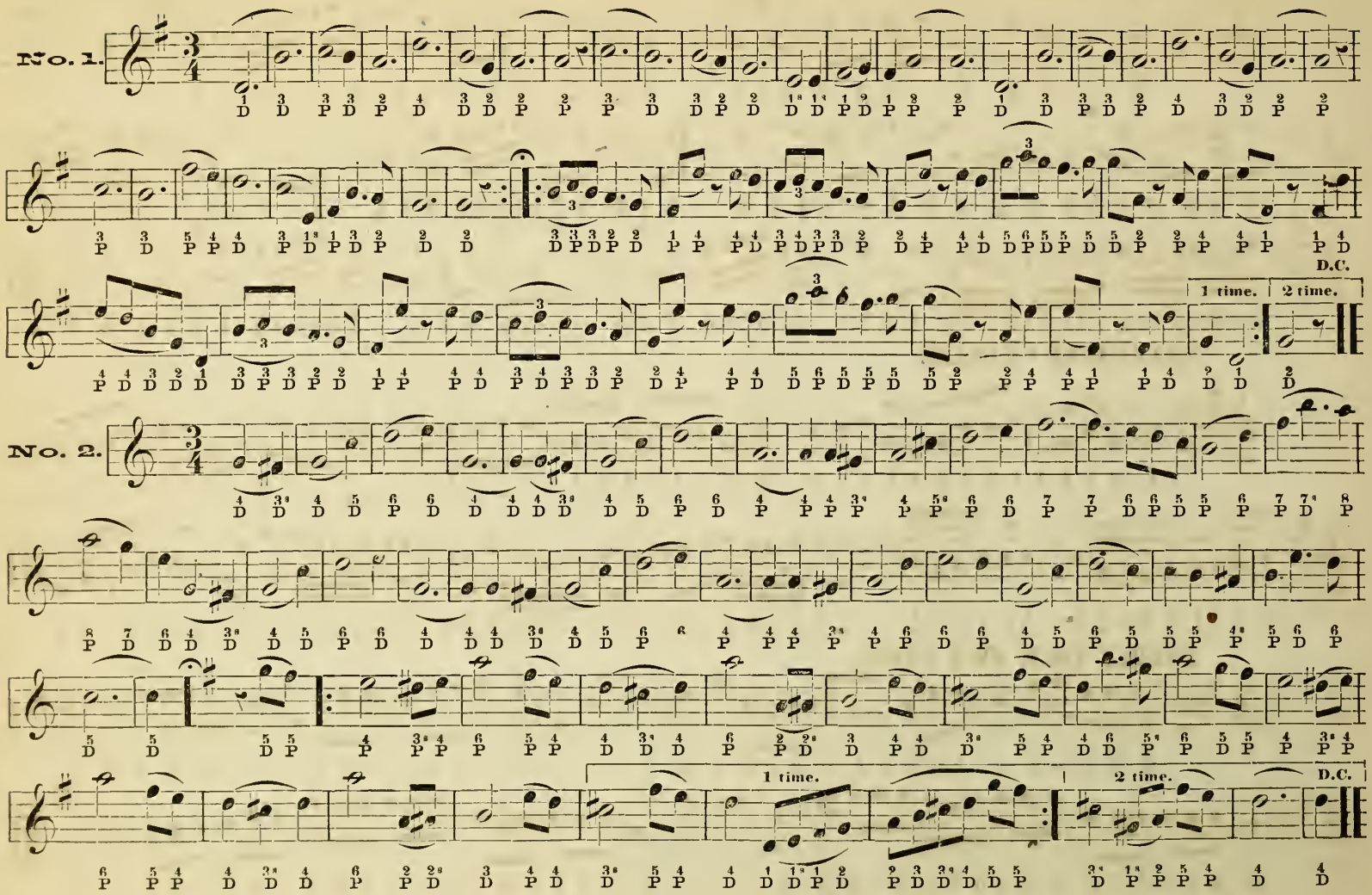
ALFRED LEE.

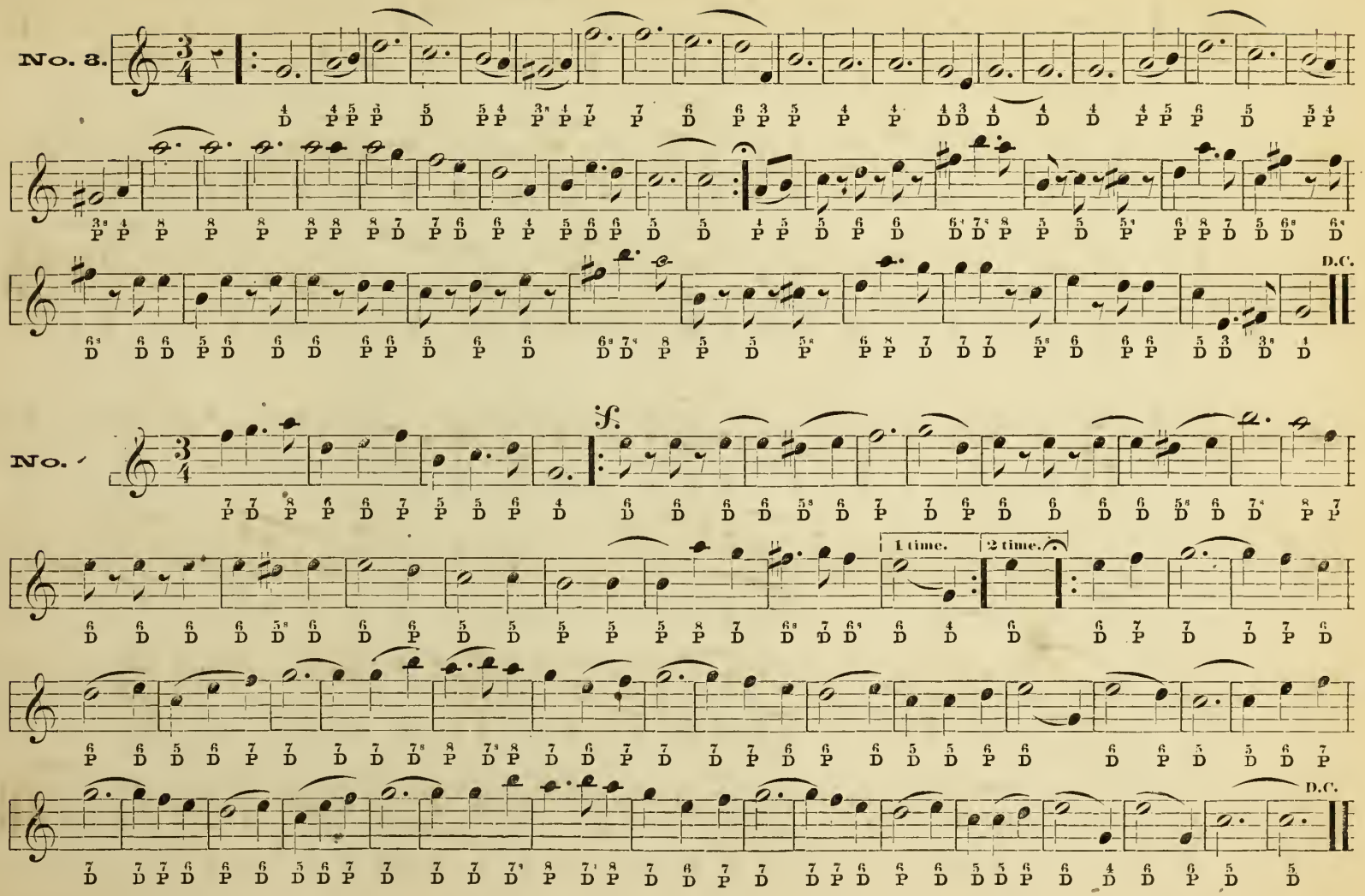


PADDLE YOUR OWN CANOE.

HARRY CLIFTON.

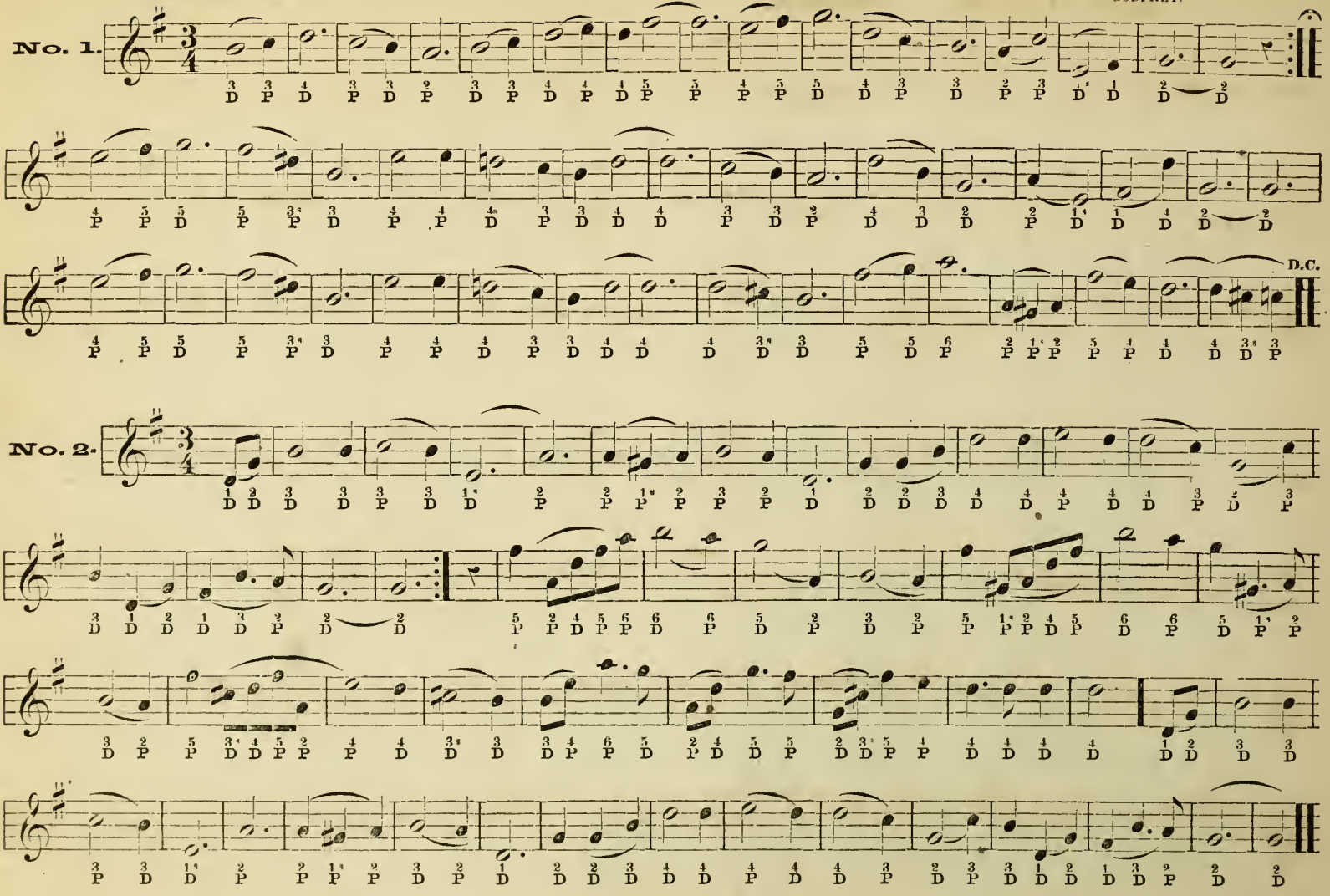



No. 1.
D.C.
1 time.
2 time.
No. 2.
D.C.
1 time.
2 time.


No. 3.
D.C.
No. 4
1 time.
2 time.
D.C.

MABEL WALTZES.

GODFREY.



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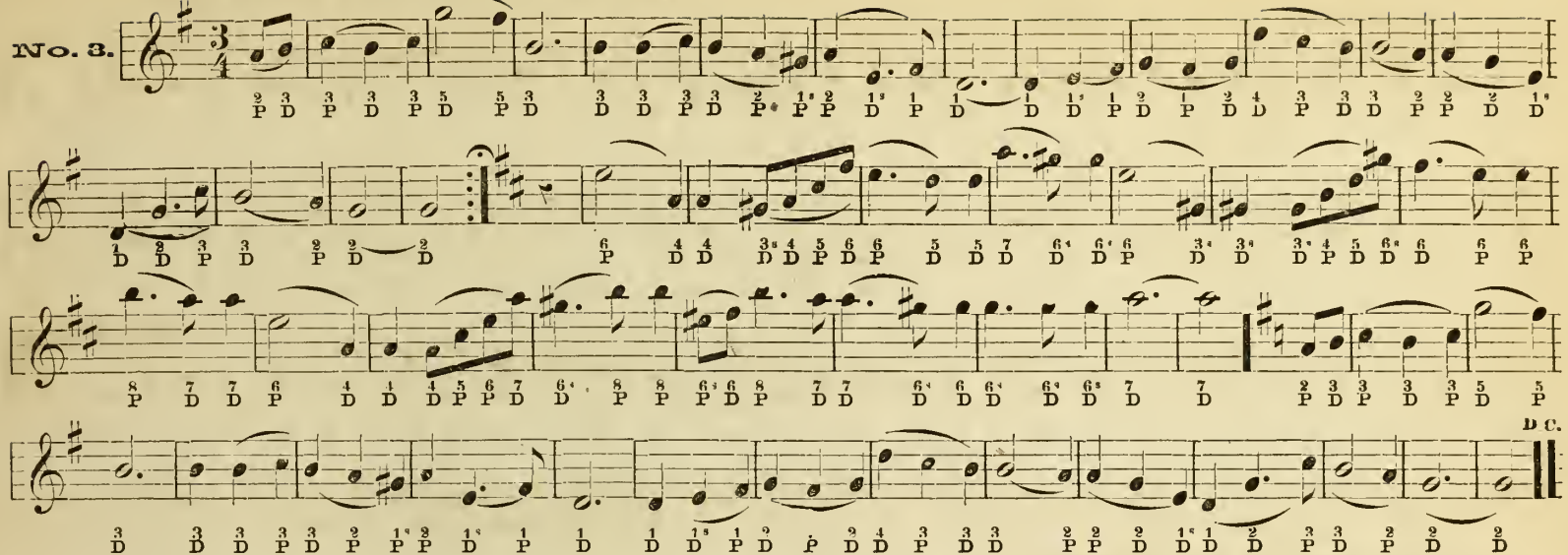

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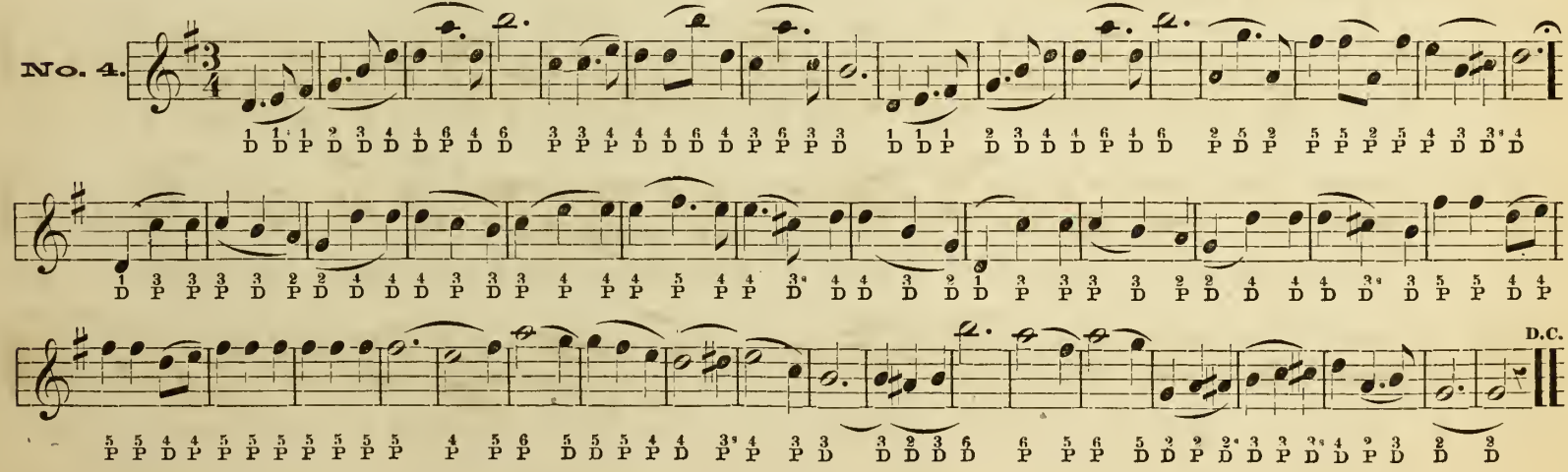
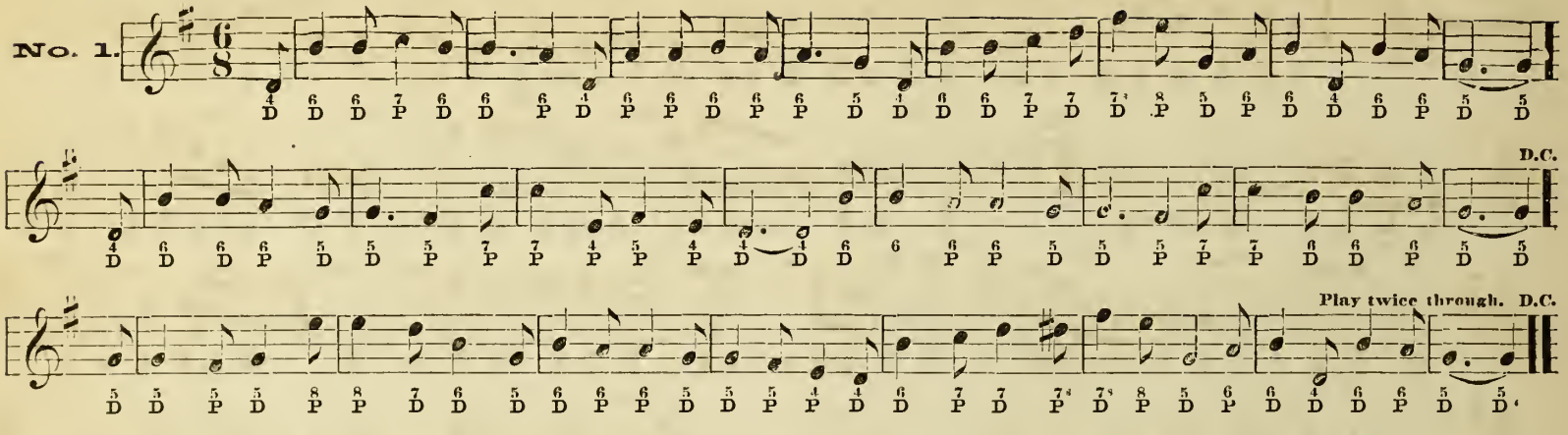


I CANNOT SING THE OLD SONGS.

No. 1.

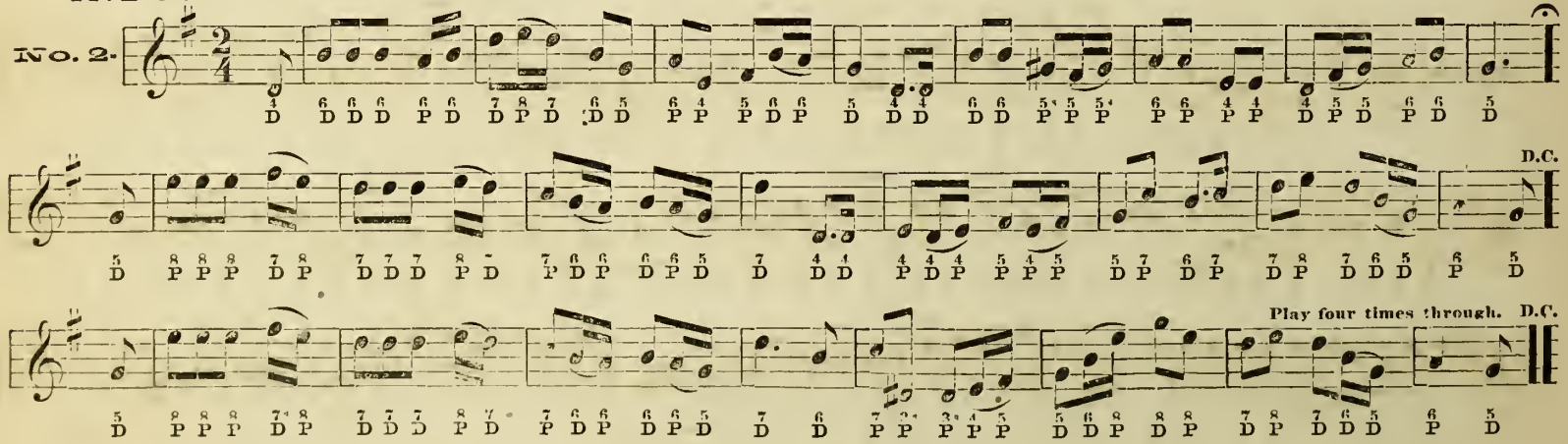


FIRST FIGURE.—Right and left; chassez to the side, then back to place; ladies chain, then galop across and back again to place.

SECOND FIGURE.—Forward and back; cross over; chassez to right and left, or forward and back again; galop across.

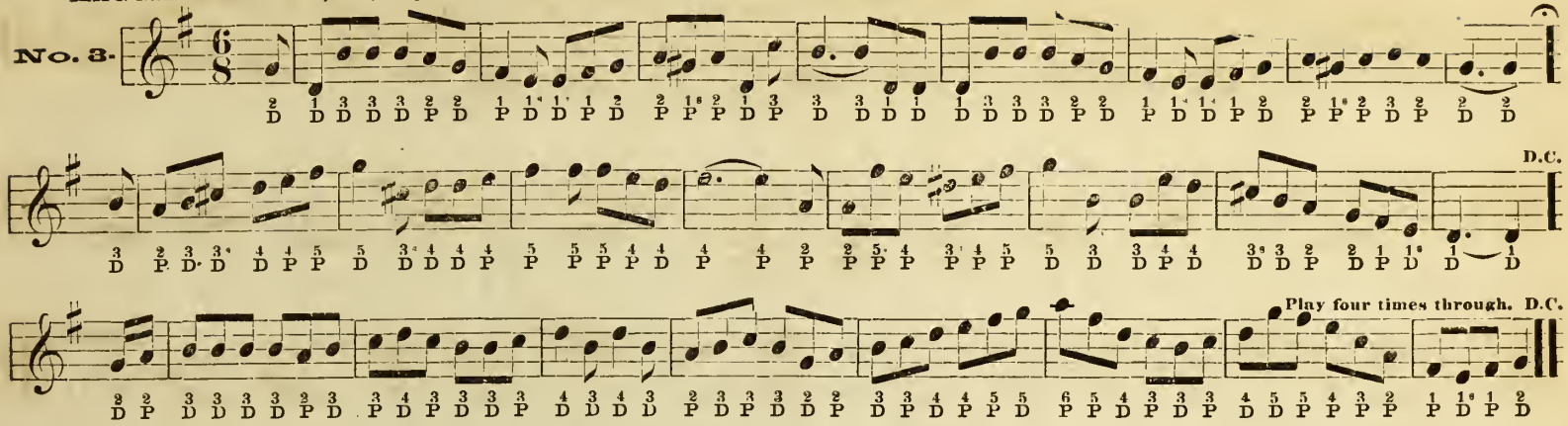
FIVE O'CLOCK IN THE MORNING.

No. 2.



MAGGIE'S SECRET; or, My Heart is over the Sea.

No. 3.



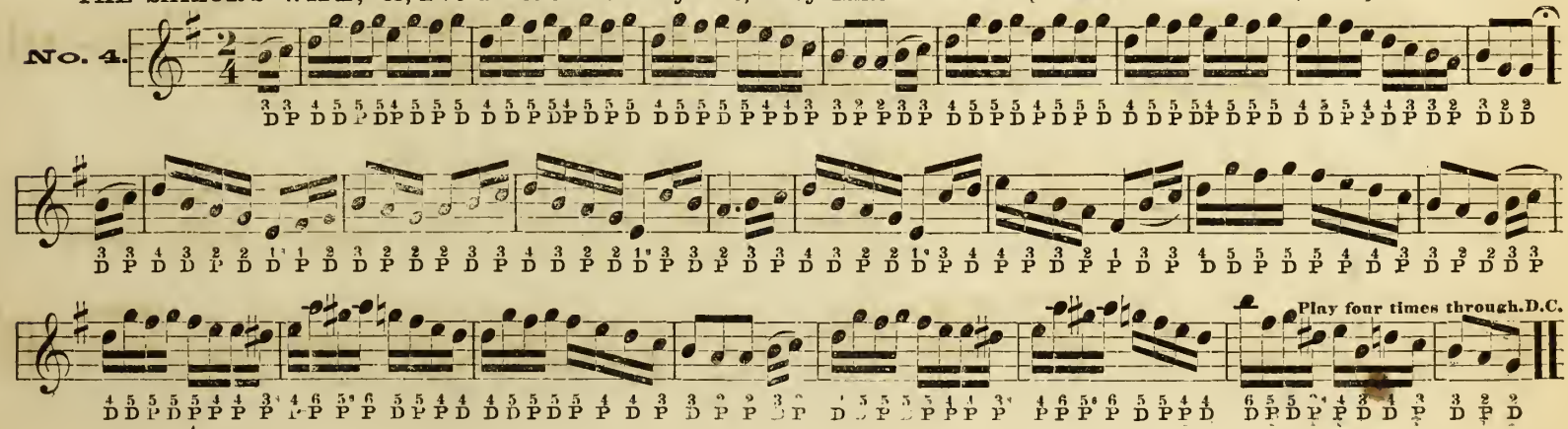
THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around. Forward and back, then cross over to your places.

FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to right and left, and return to places. Galop across; all chassez.

THE SAILOR'S WIFE; or, I've a Letter from thy Sire, Baby mine.

[By permission of O. Ditson & Co., Boston.]

No. 4.

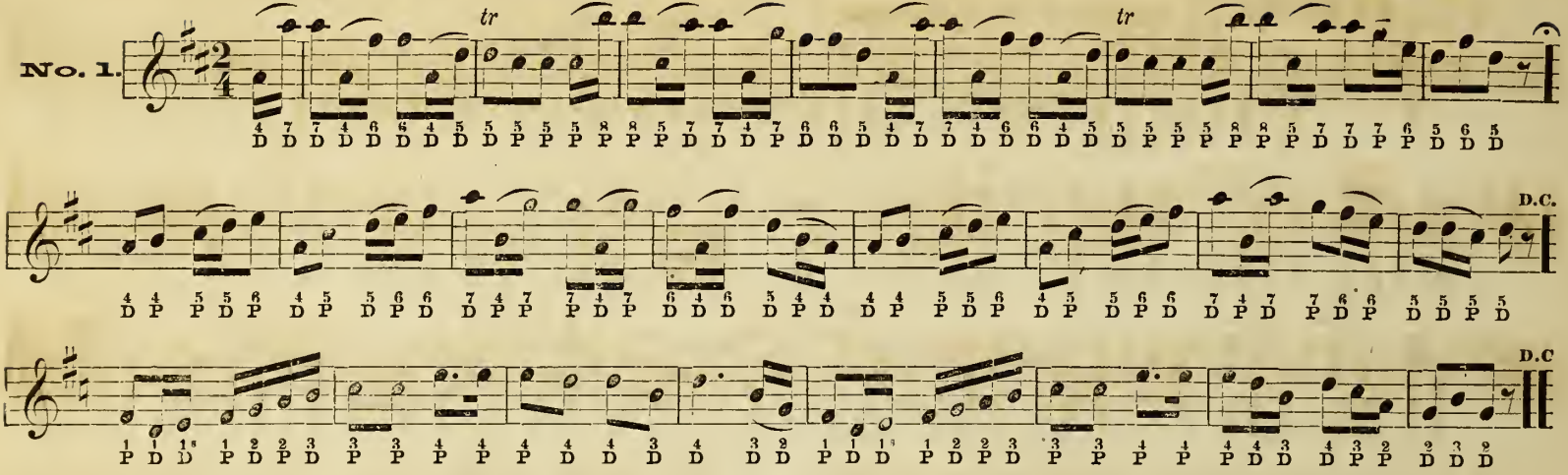


SWEET SIXTEEN POLKA QUADRILLES.

[By permission of C. W. A. Trumpler, Philada.]

WEINGARTEN.

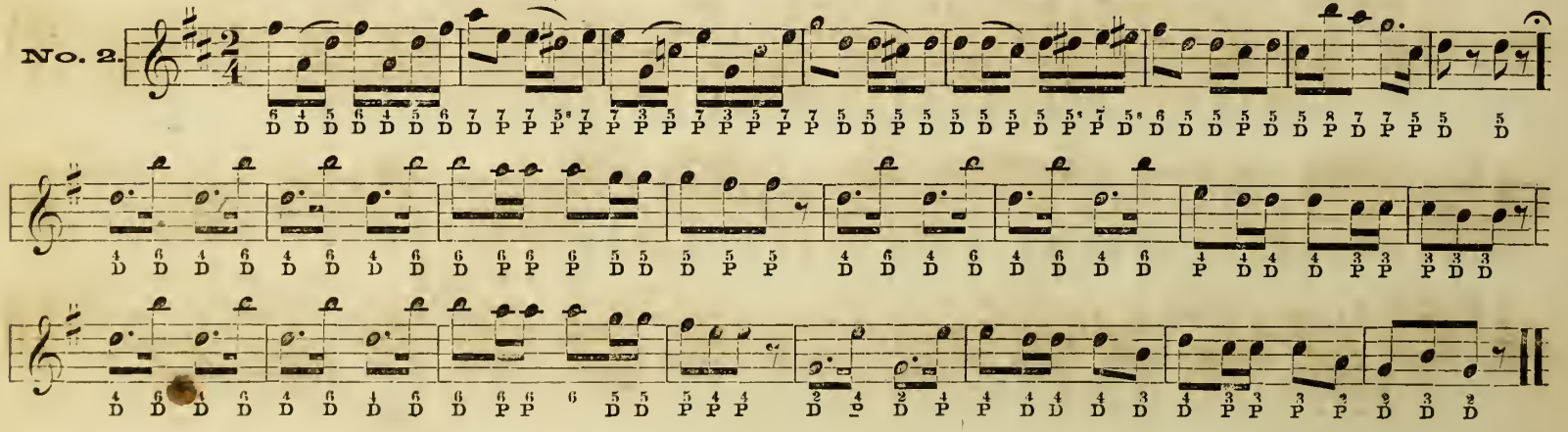
No. 1.

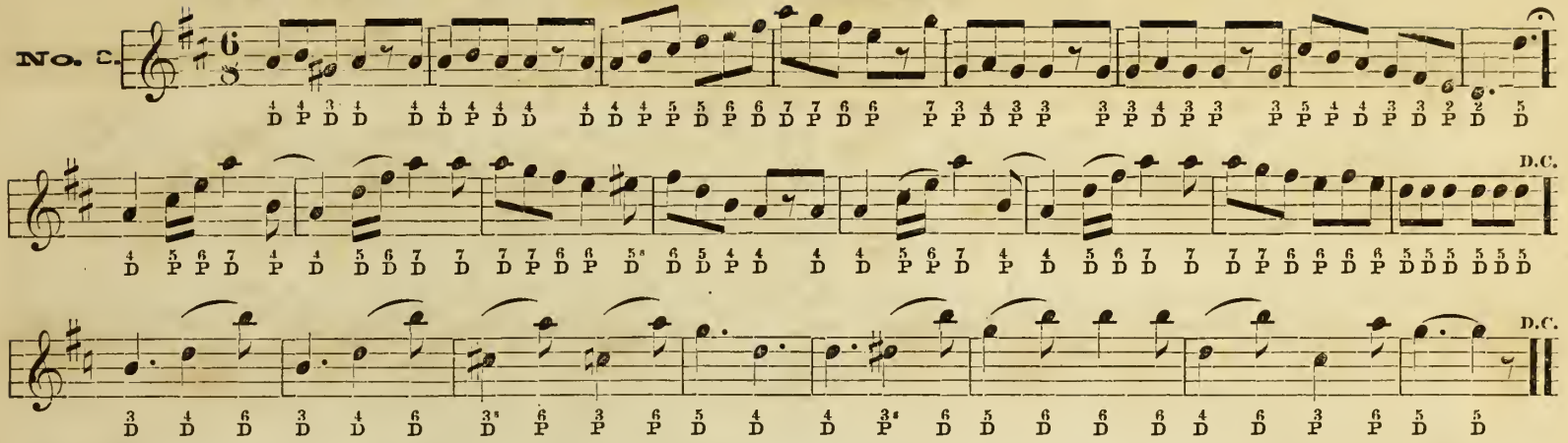


FIRST FIGURE.—First and opposite couples promenade round, waltz round, balance, and waltz round. Side couples the same.

SECOND FIGURE.—First couple waltz to side couple, change of ladies, the same to bottom and side couples; first and opposite couple waltz round to places. Repeat for the side on the right, then bottom and side couples, until all get partners.

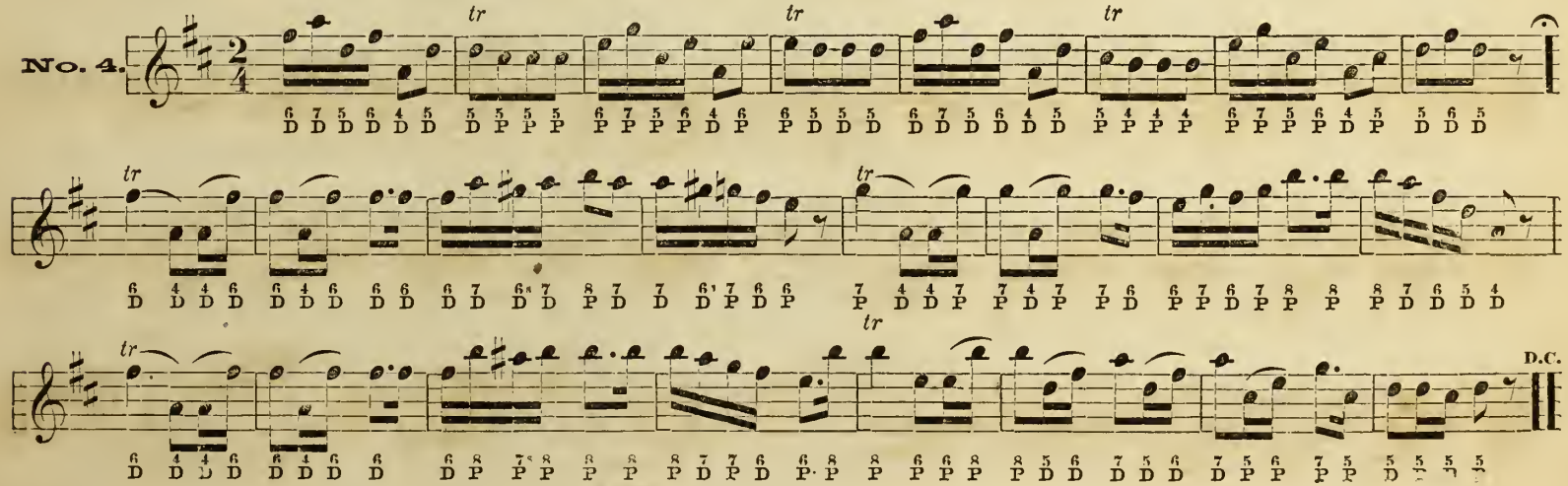
No. 2.





THIRD FIGURE.—First and opposite couples waltz round outside, cross hands with side couple, then change ladies and waltz to places; side couples waltz round outside, cross hands with the leads, change ladies and waltz to places.

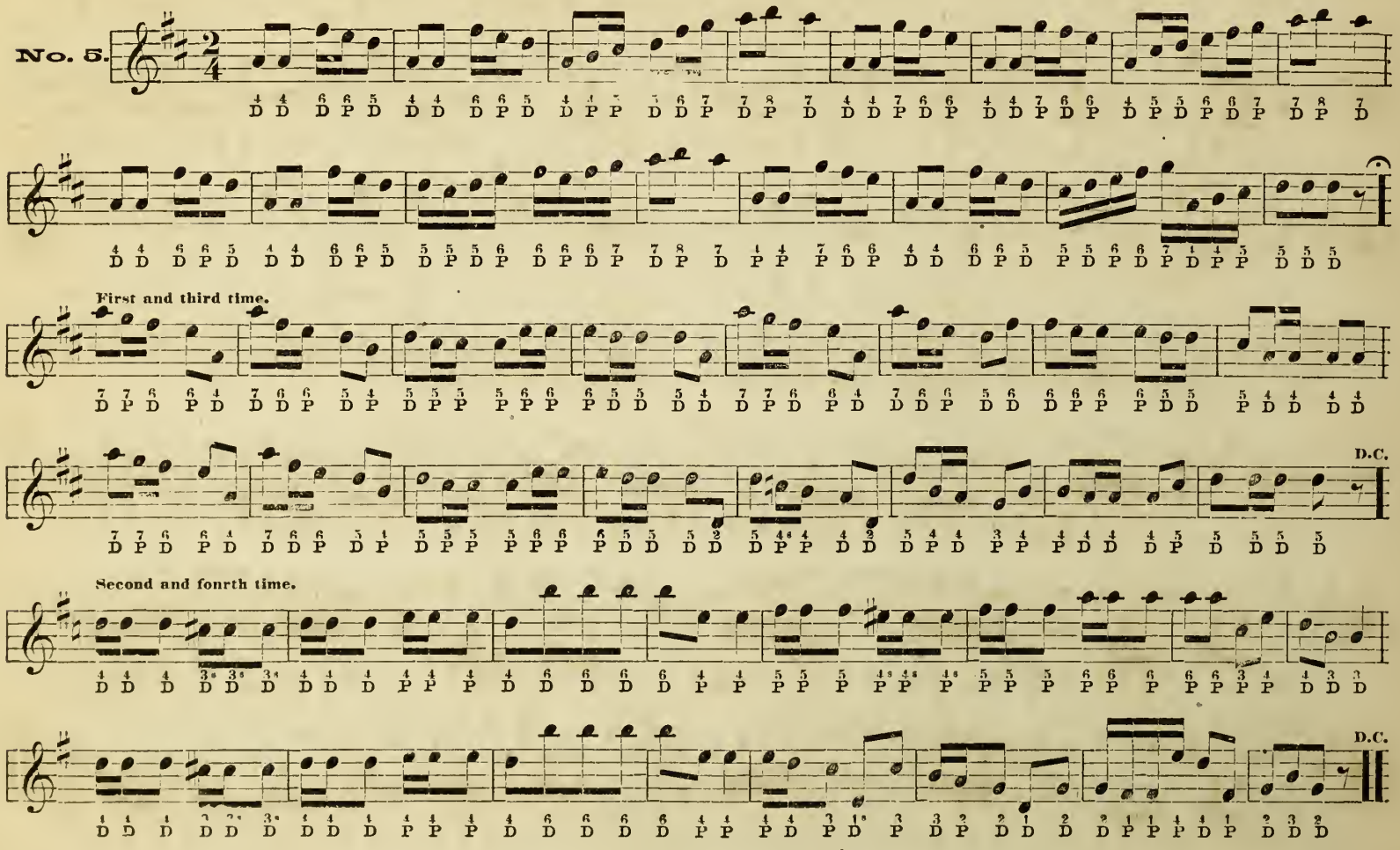
FOURTH FIGURE.—First and opposite couples waltz round to the centre, make the passes, then change of ladies and waltz to each lady's place. Repeat for side couples



SWEET SIXTEEN POLKA QUADRILLES. Concluded.

FIFTH FIGURE.—All give right hands to corners, all turn a full circle round, then left hand to next until they get to partners opposite of their places, then all waltz to places; ladies cross with right hands, the gentlemen with right hand with ladies' left hand; all promenade half round, then turn half round and return to places. Repeat as above, and with the same time as the old Polka Quadrilles.

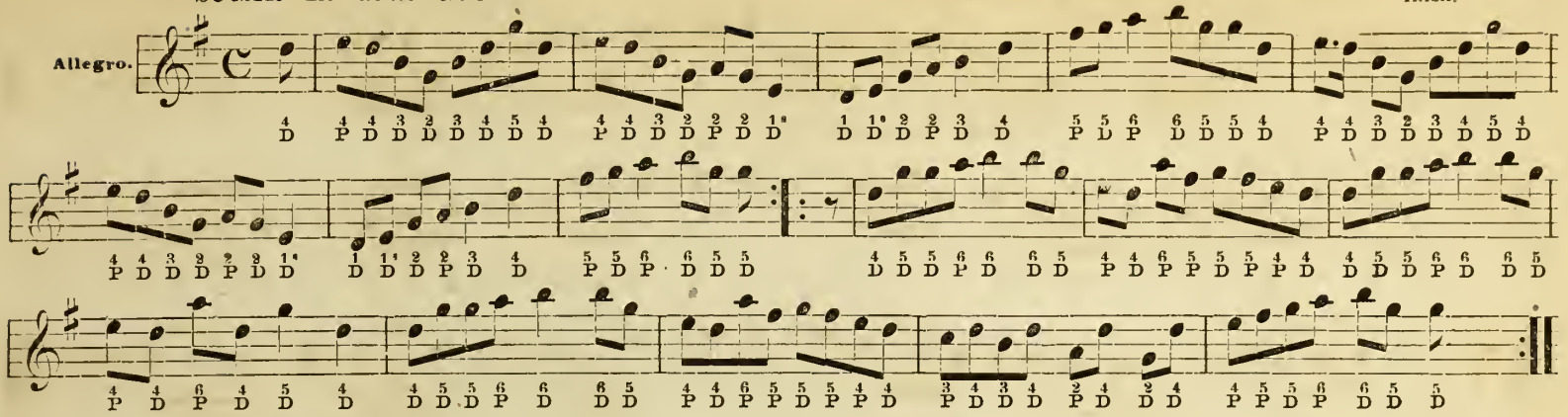
No. 5.



SUGAR IN THE GOURD.

IRISH.

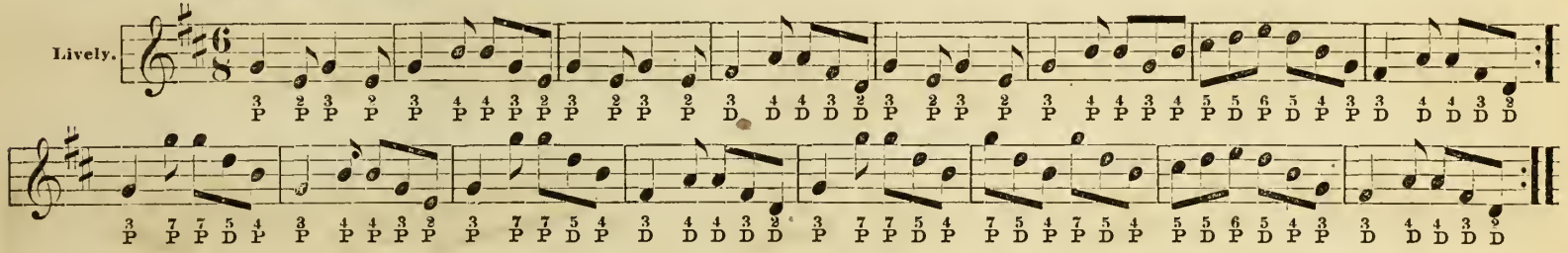
Allegro.



SHELTYS PIPES.

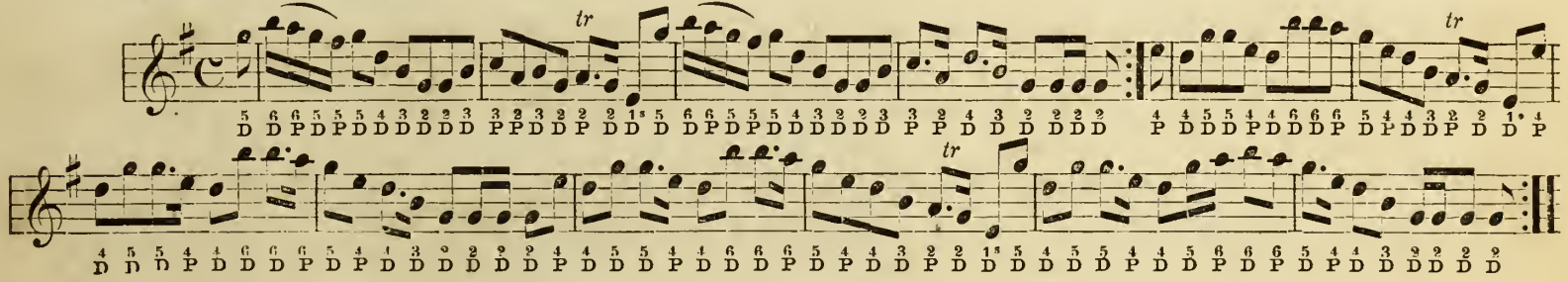
IRISH.

Lively.



MRS. MALLOY'S REEL.

IRISH.



BON TON POLACCA QUADRILLES.

First time play three times.

No. 1.

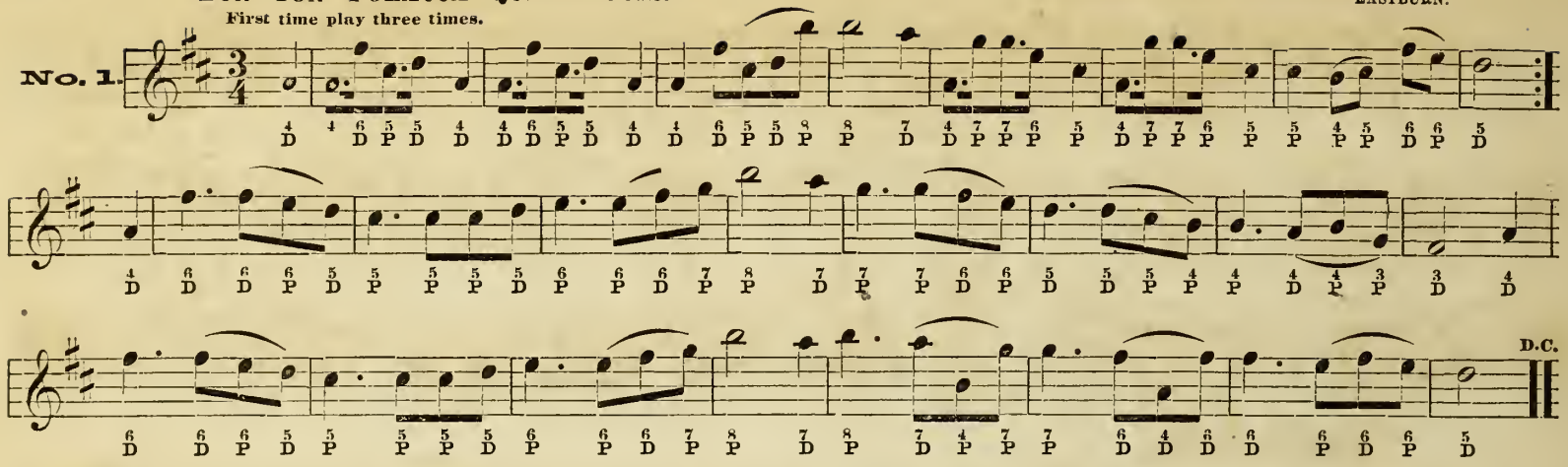
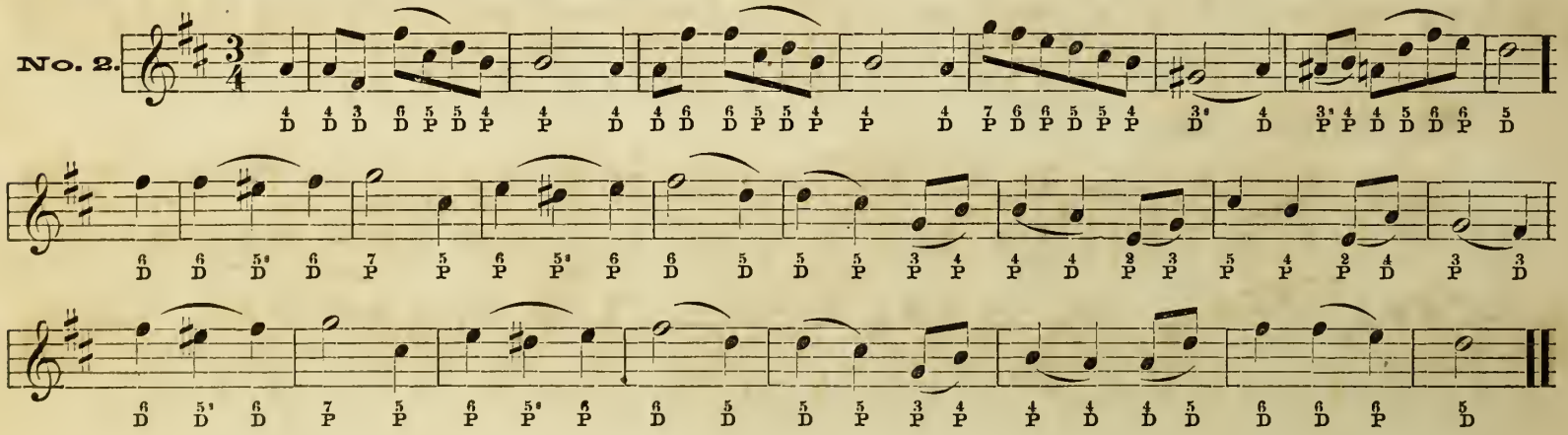


FIGURE FIRST.—Introduction. Grand round, all taking hands, four steps to the left, pass the ladies to outside of Quadrille. then four steps to the right, which will take you half round, eight bars; all waltz back to places, 8 bars. Figure: Leads balance to centre, change ladies, and walk across,—eight bars; four ladies cross right hands, turn partners with left,—eight bars; all waltz to places, eight bars; repeat four times.

FIGURE SECOND.—Introduction. Gents to the right, ladies to the left, meeting partners in opposite places,—eight bars; all waltz round to places, eight bars. Figure: Leads forward, change ladies, lead to sides, —eight bars; repeat four times, then all waltz around for finale.

No. 2.



BON TON POLACCA QUADRILLES. Continued.

No. 3.

First time play three times, afterwards only once.

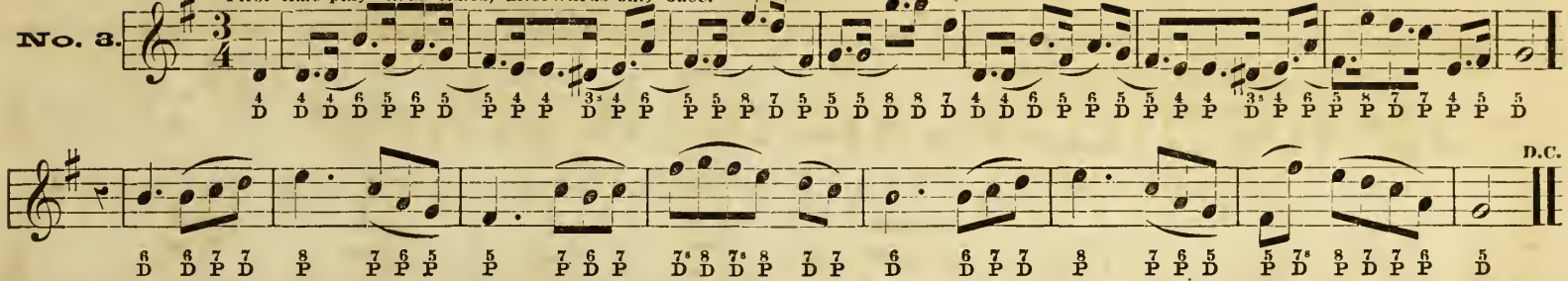
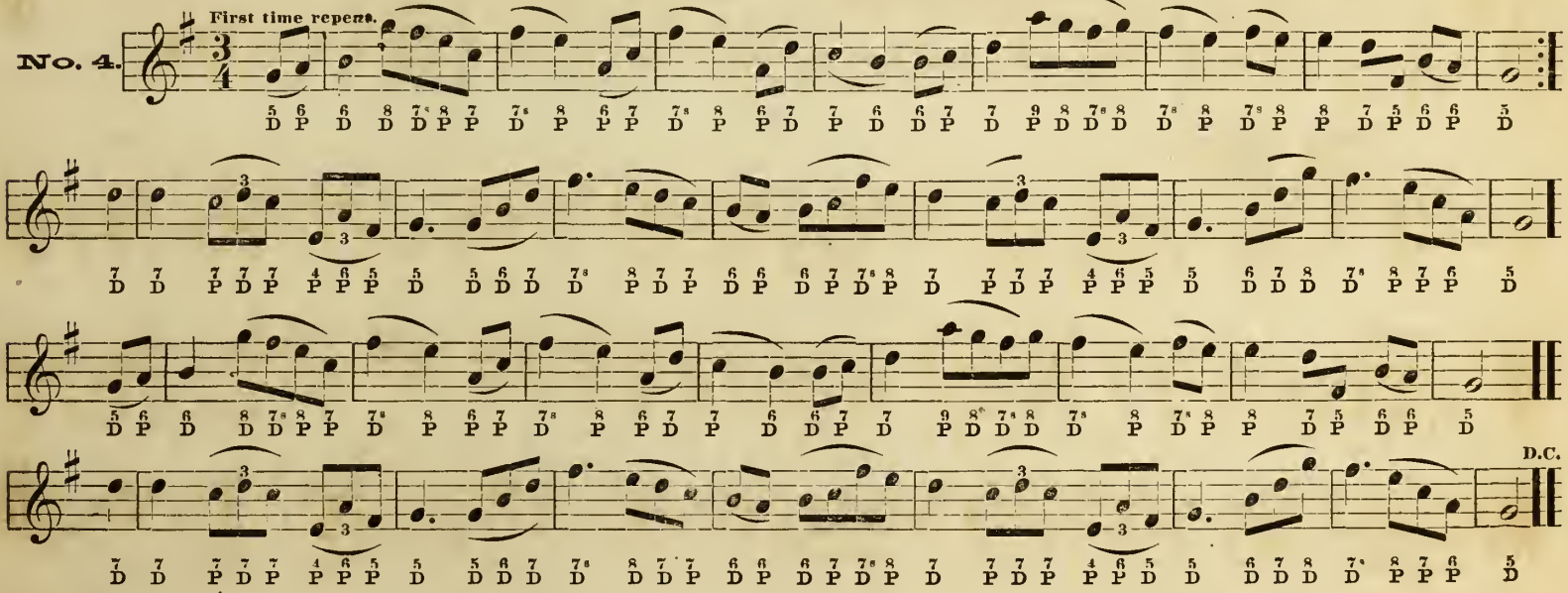


FIGURE THIRD.—Introduction. All promenade half around and waltz to places,—sixteen bars; Figure: First couple lead up to second, cross hands around,—eight bars; then join left hands over the right (cage figure) and Polacca steps once around, change partners and waltz to next,—eight bars; execute the same with each couple; repeat four times.

FIGURE FOURTH.—Introduction. Gents pass to the right, ladies to the left, in chain, till you meet partners,—sixteen bars; all waltz back to places,—eight bars. Figure: Leads balance to centre, giving right hand to opposite lady and left to partners,—eight bars; turn with left hand and give right to sides; balance and turn ladies on the right with right hand, meet partners,—eight bars; leads waltz to places,—eight bars; repeat four times.

No. 4.

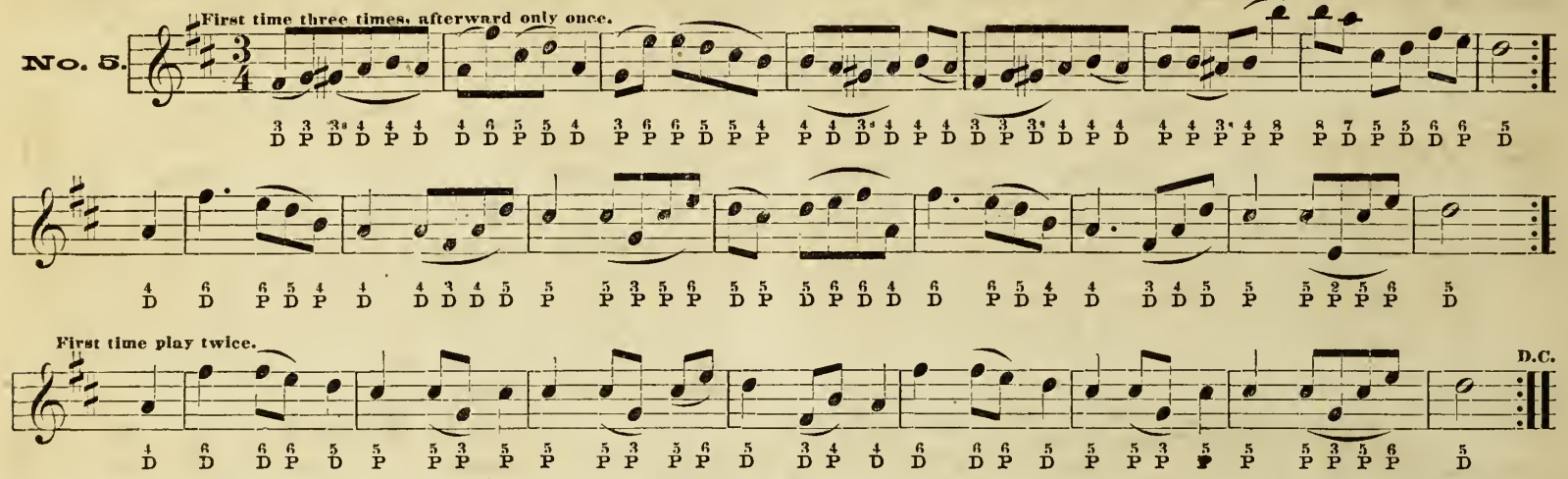
First time repeat.



BON TON POLACCA QUADRILLES. Concluded.

FIGURE FIFTH.—Introduction. Four ladies grand chain,—sixteen bars. Figure : Gents all balance to corners, take ladies in waltz position, and chase ladies half around,—eight bars; return to places in same way,—eight bars; all waltz around outside of Quadrille,—sixteen bars. Repeat four times.

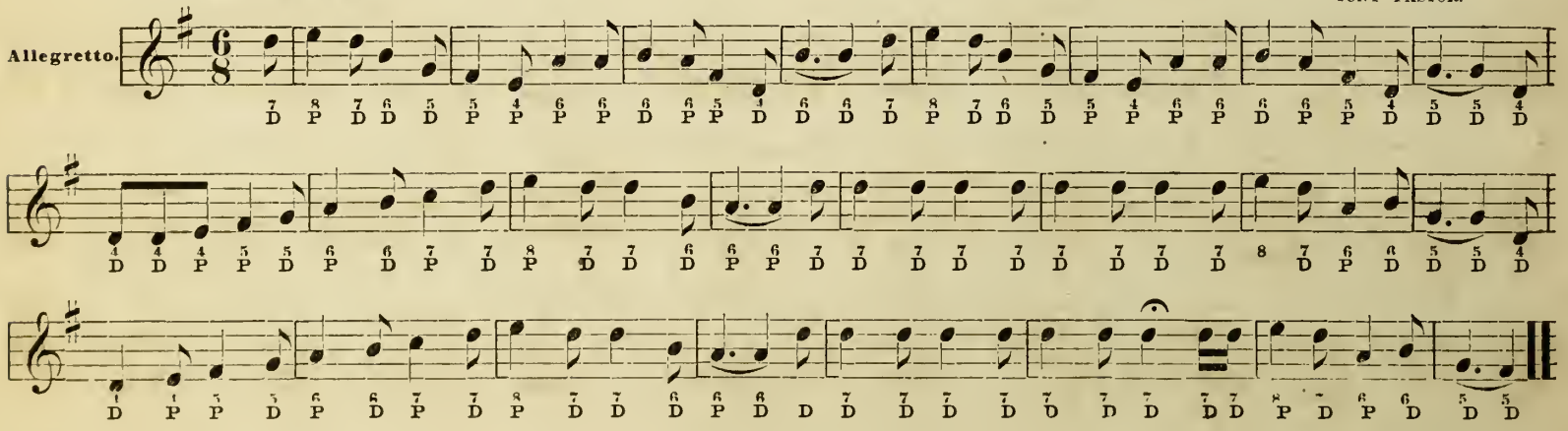
No. 5.



THE NERVE.

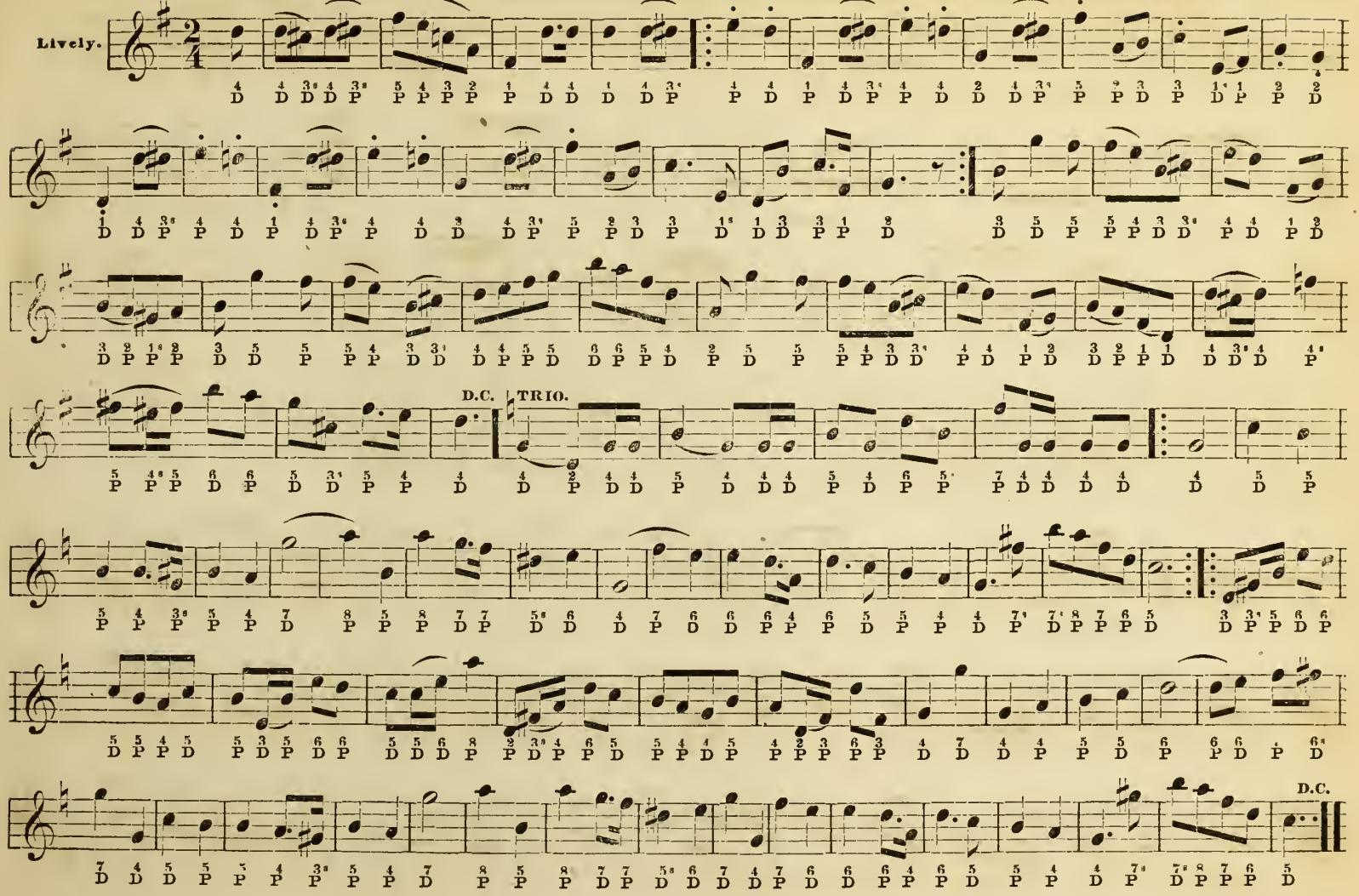
TONY PASTOR.

Allegretto.



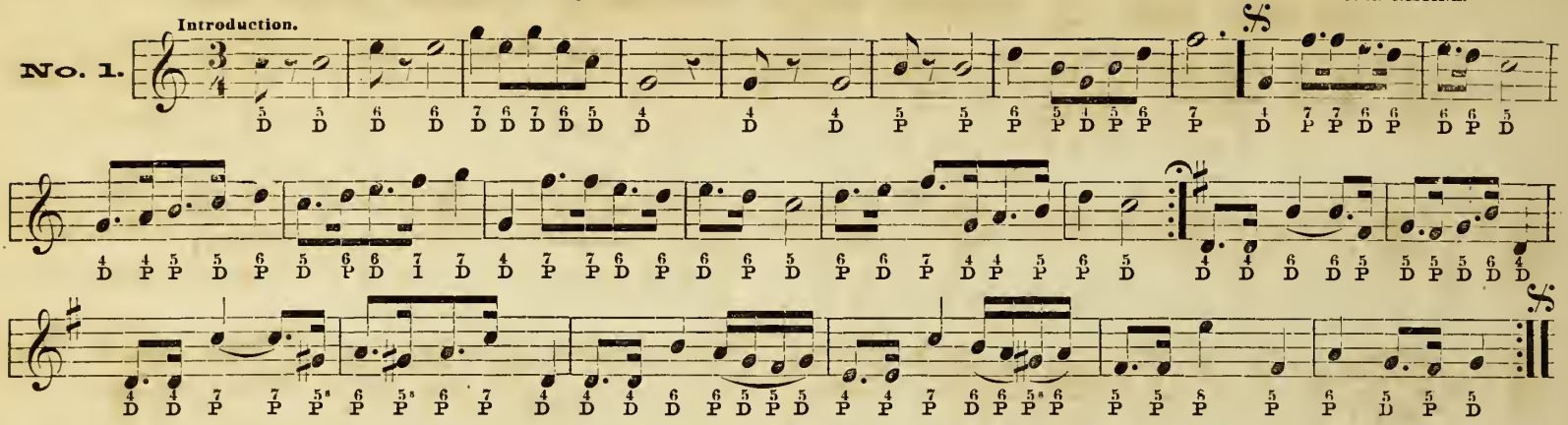
JUST ONCE MORE; or, PALOMITA GALOP.

[By permission of W. A. Pond & Co., New York.] HELMSMÜLLER. 57



THE PRETTY MAZURKA QUADRILLES.

J. A. RISTINE.



First Introduction—hands round to the left, then to the right to places; all make a little tour round; then a little waltz in place.

FIRST FIGURE.—First couple promenade round inside of Quadrille to place; execute the square balance and little waltz.

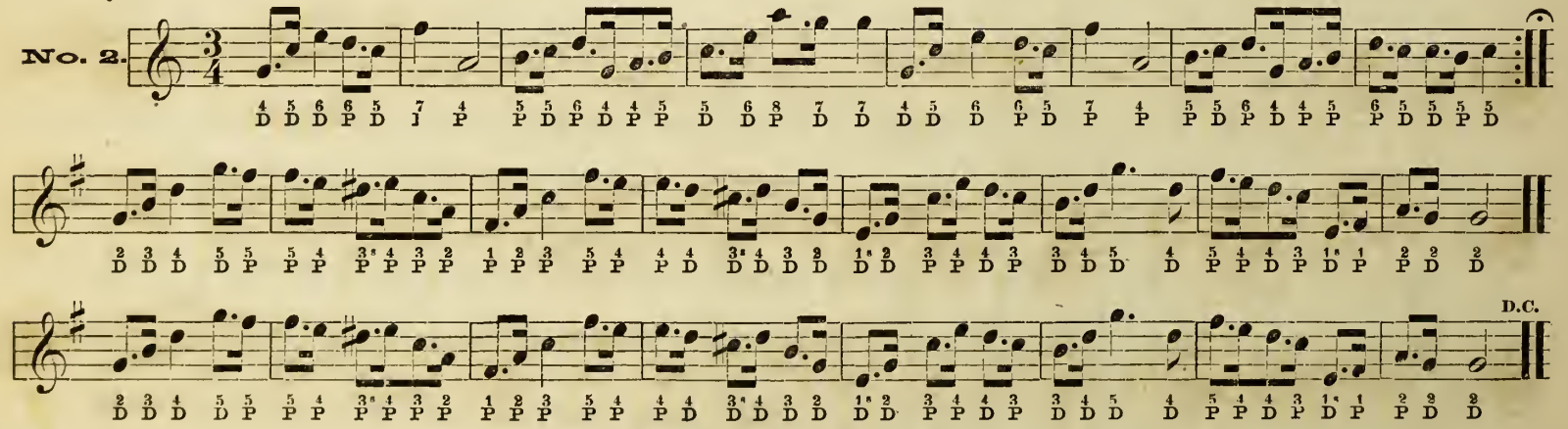
[*Counterpart for the other couples.*]

Second Introduction—all in waltz position, then slide quarter round, with the pitching step, or jetes; then waltz until all are half round; repeat to places.

SECOND FIGURE.—First couple forward to the right and four hands round; go to bottom couple, cross hands; go to side couples, where two ladies go round each other, while gentlemen go round outside; first couple go to place, and make a little waltz.

[*Repeat for the other couples.*]

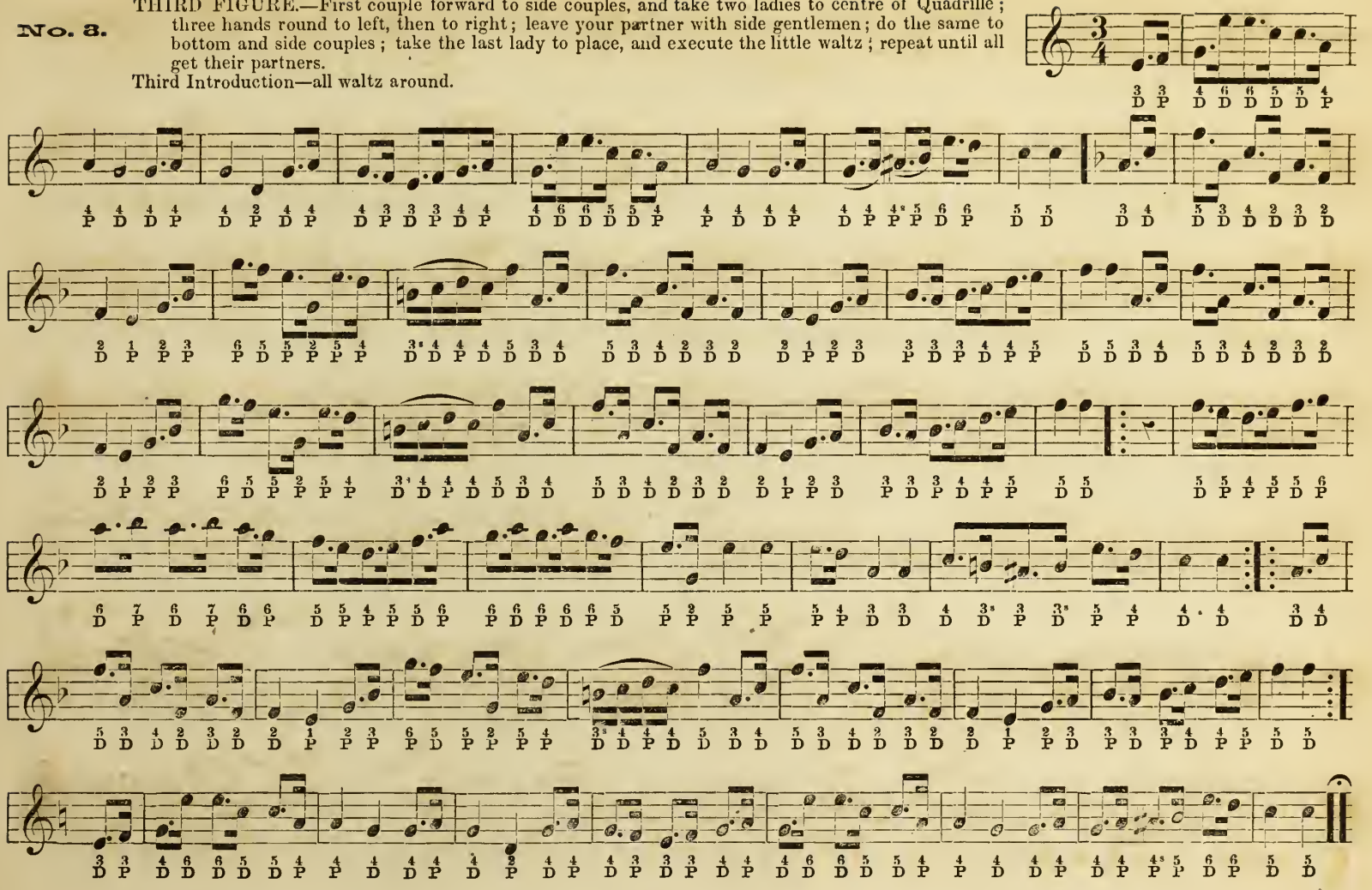
Third Introduction—all waltz round.



No. 3.

THIRD FIGURE.—First couple forward to side couples, and take two ladies to centre of Quadrille; three hands round to left, then to right; leave your partner with side gentlemen; do the same to bottom and side couples; take the last lady to place, and execute the little waltz; repeat until all get their partners.

Third Introduction—all waltz around.



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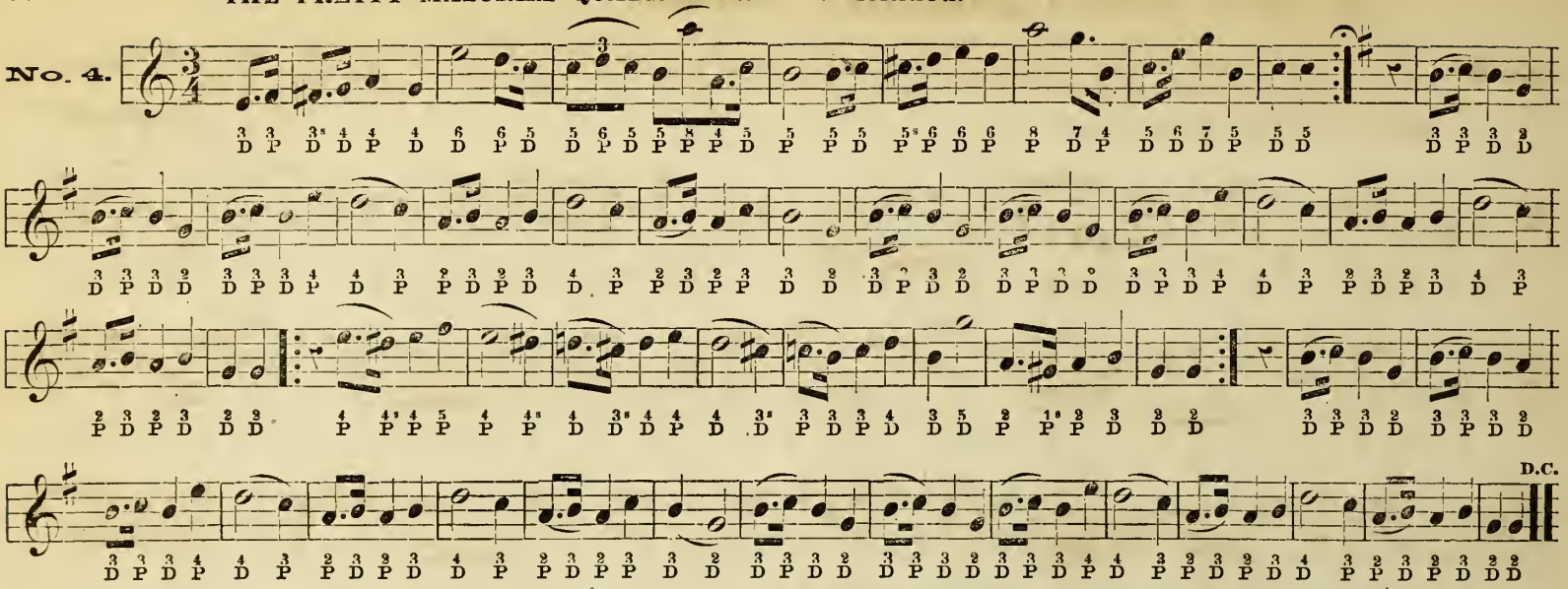
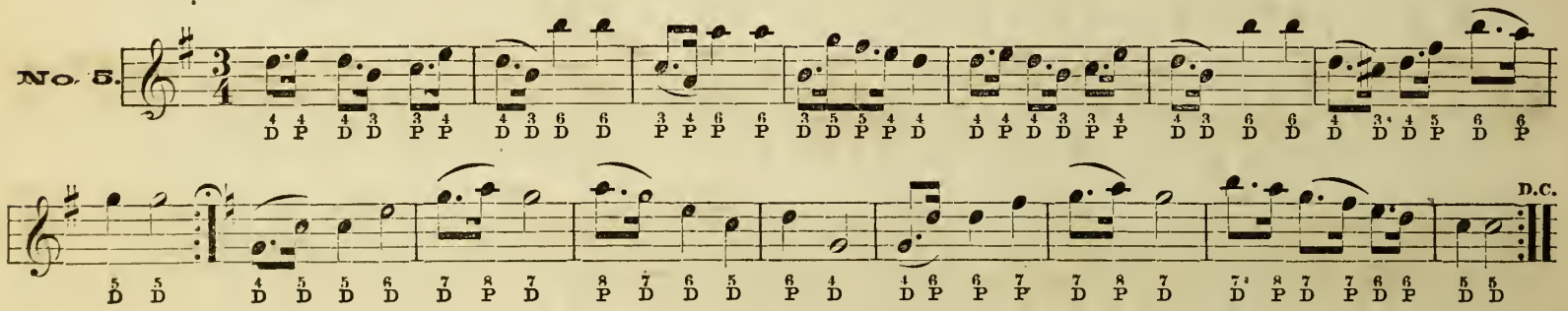


Fourth Introduction—all promenade half round, then make a little tour; all repeat to places.

FOURTH FIGURE.—First and opposite couple coupee; first and opposite couple balance round with right hands, then with left hands. Repeat for sides.

FIFTH FIGURE.—Wait; all hands round to the left, then to the right; all make the little tour and little waltz; all face partners; all promenade round to each quarter of Quadrille, and execute the little waltz, gentlemen to the right, ladies to the left, until all get partners.

No. 5.



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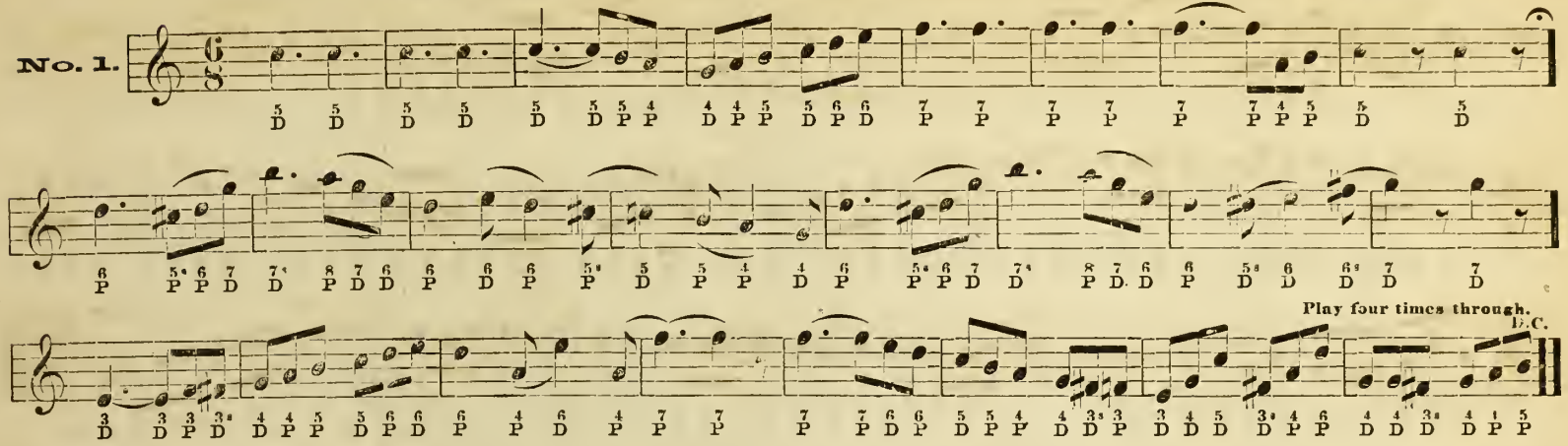

FIRST FIGURE.—First and opposite couples forward and back; forward again and dos-a-doz. First couple galop across, while the opposite couple execute the same as first couple. All balance and turn partners.

SECOND FIGURE.—First and opposite couples forward and back; forward again and leave the ladies in the centre, facing partners; chassez to the right and left and turn partners; form lines of four, with sides; forward all and back; forward again and turn partners in places.

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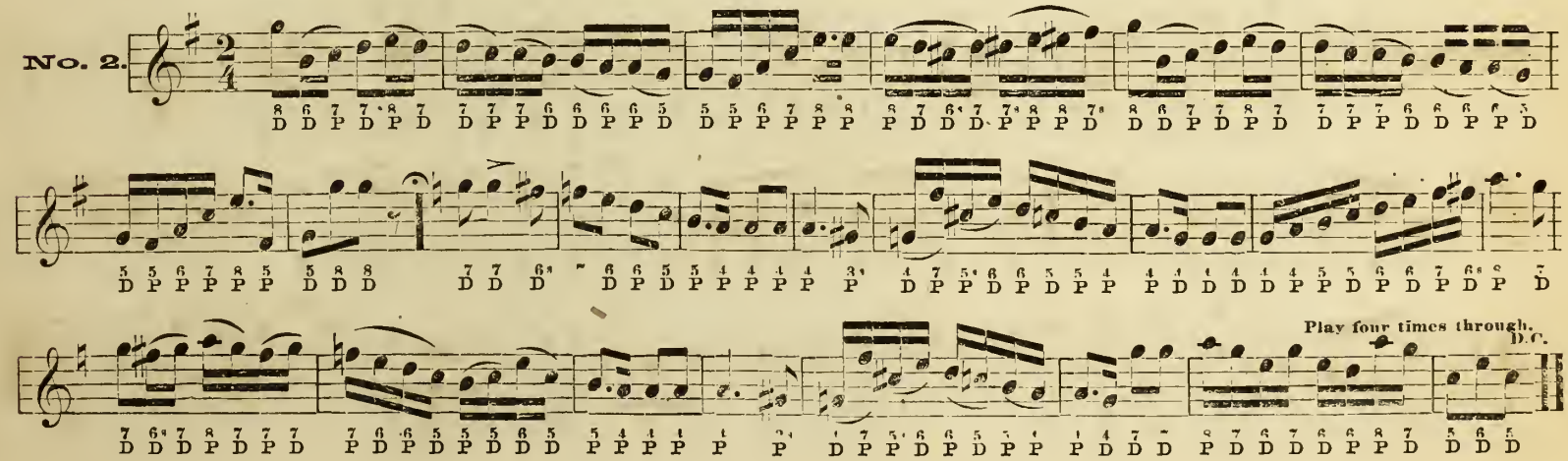

VICTORIA; or, FIFTH AVENUE LANCERS. Continued.

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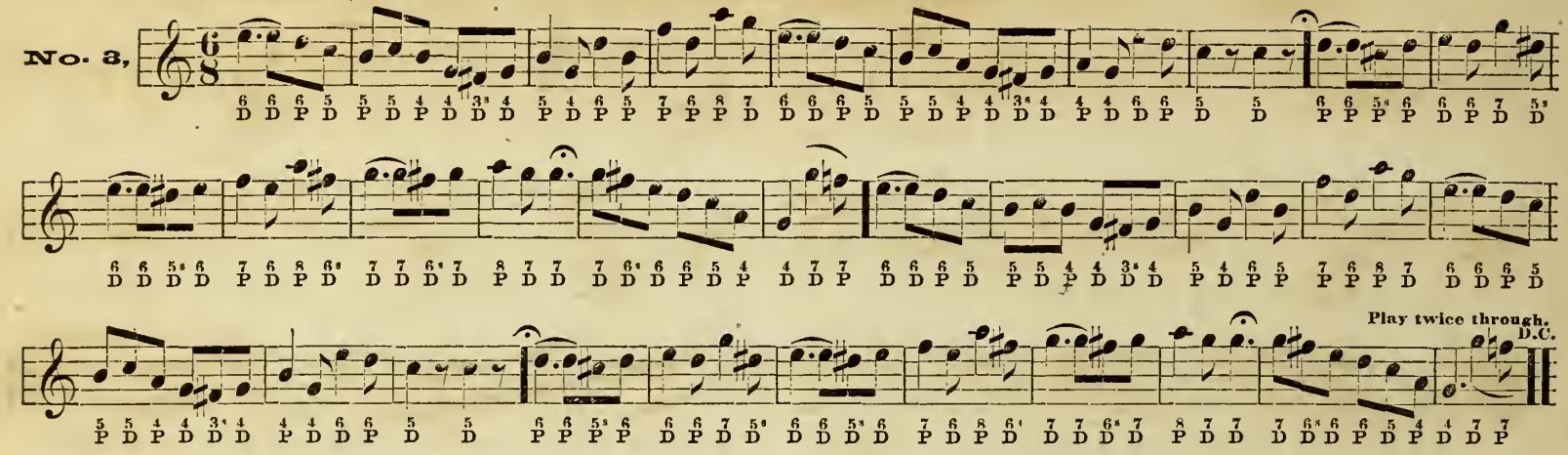
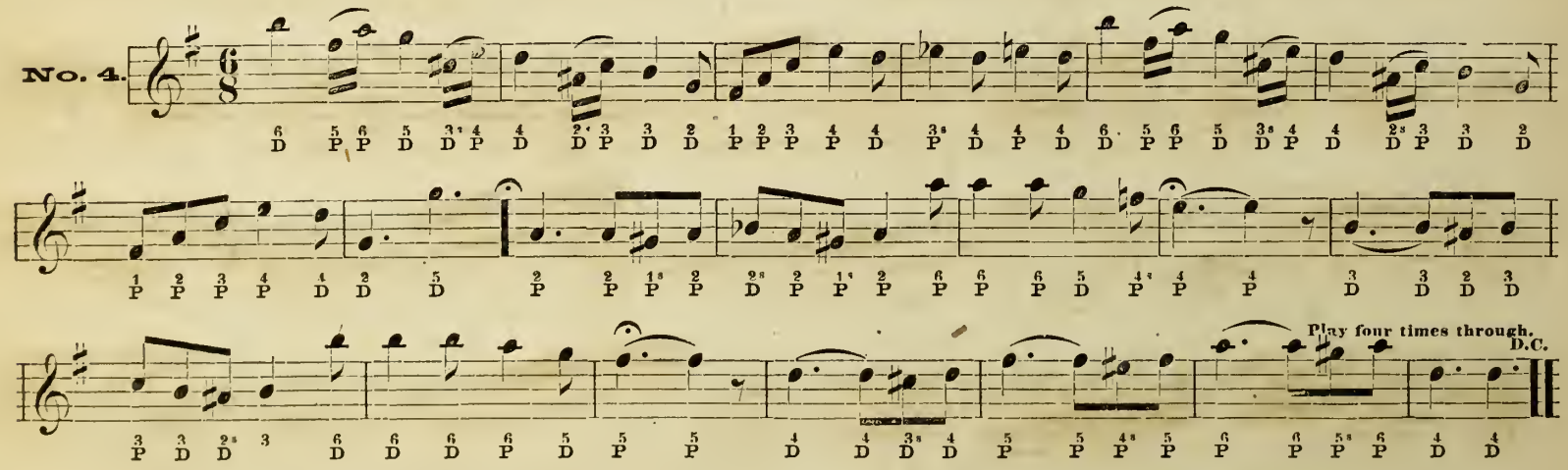


THIRD FIGURE.—First and opposite couples forward and back; forward again and, bow and courtesy, to place.
Double Ladies' chain.

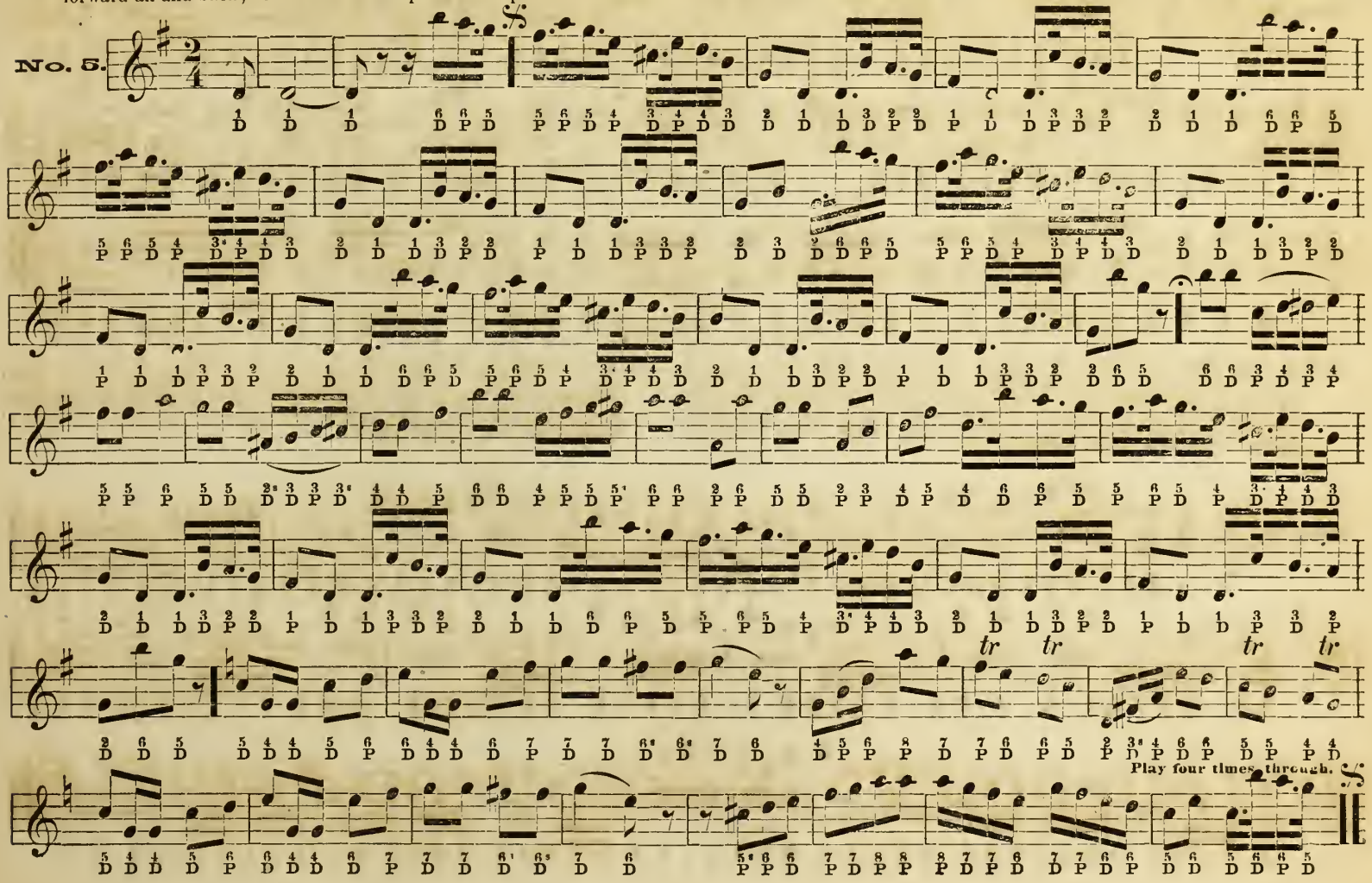
FOURTH FIGURE.—First and opposite couples forward to side couples on right, bow and courtesy, then change to side couples on the left, bow and courtesy; all chassez and turn partners to places; first and opposite couples right and left.

No. 4.



VICTORIA; or, FIFTH AVENUE LANCERS. Concluded.

FIFTH FIGURE.—All grand chain round; form in line with the leads; all chassez; march, filing right and left, up the centre; fall back in columns; forward all and back; forward and turn partners to places.

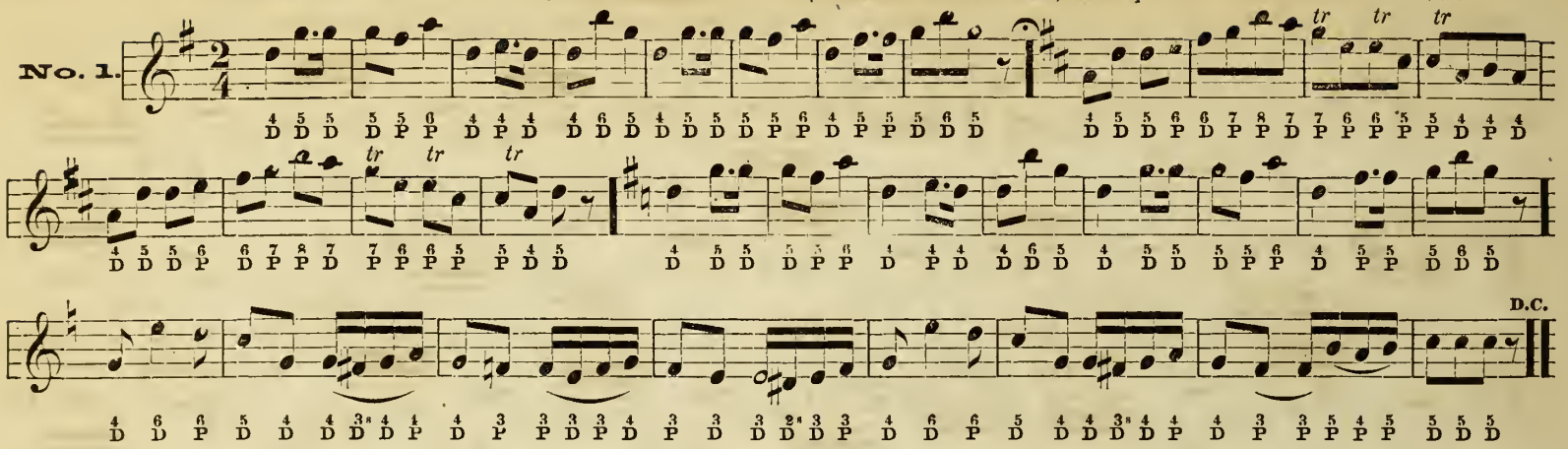


DURANG SCHOTTISCHE QUADRILLES.

[By permission of C. F. Escher, Philada.]

C. F. ESCHER, Jr.

No. 1.



FIRST FIGURE.—Leads forward with Schottische step. and return to places with four jette voltes (hops),—four bars; repeat,—four bars; leads tiroir and waltz in place,—four bars; return to places in the same way,—four bars; leads balance (Scotch step),—eight bars; leads slide waltz,—eight bars; sides repeat.

SECOND FIGURE.—Leads forward to centre, change ladies and waltz across,—four bars; forward to centre, take your own partners and waltz to places,—four bars; four ladies grand chain,—eight bars; leads slide waltz,—eight bars; sides repeat.

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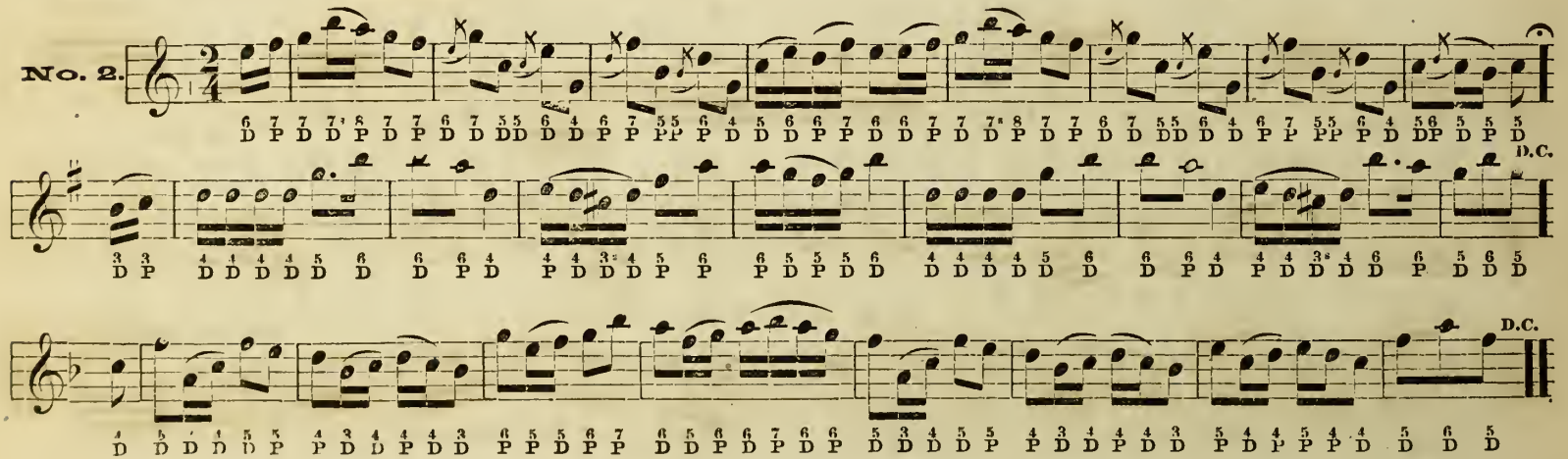
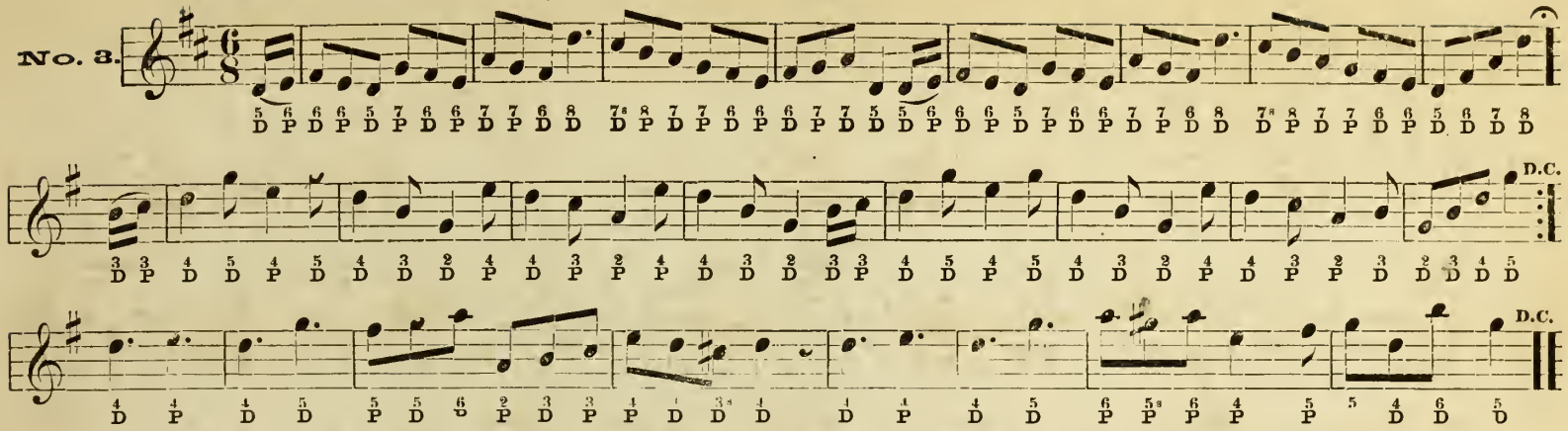
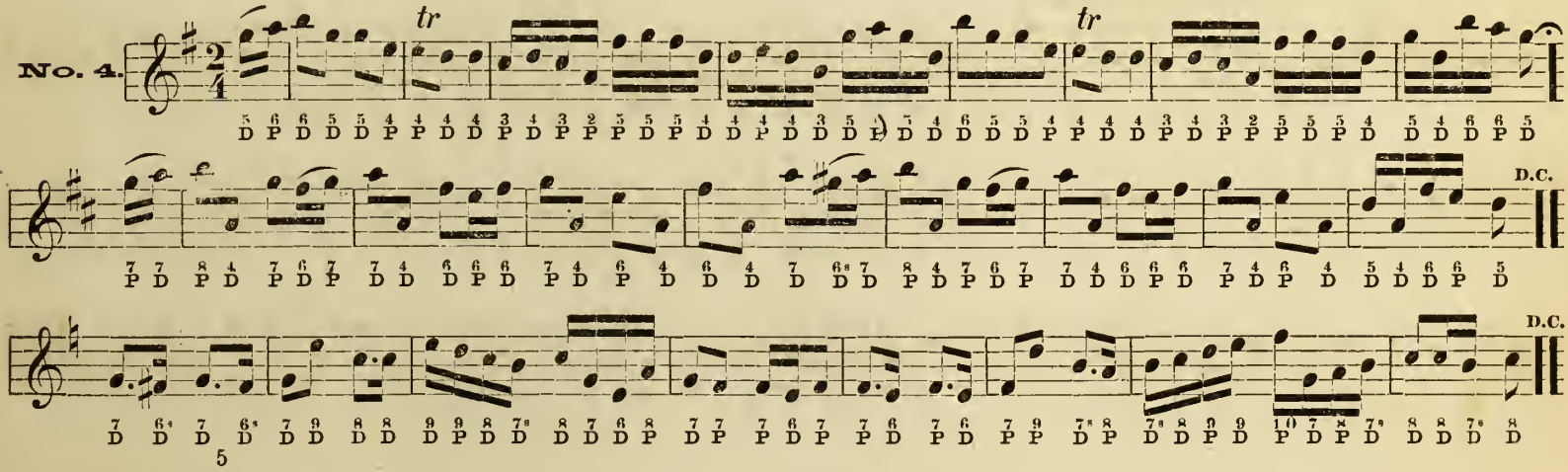




THIRD FIGURE.—Leads balance and waltz to centre,—four bars; cross hands once round,—four bars; change ladies, balance and lead to left side couples,—four bars; change ladies with side couples, balance and waltz to places,—four bars; leads slide waltz. Repeat four times.

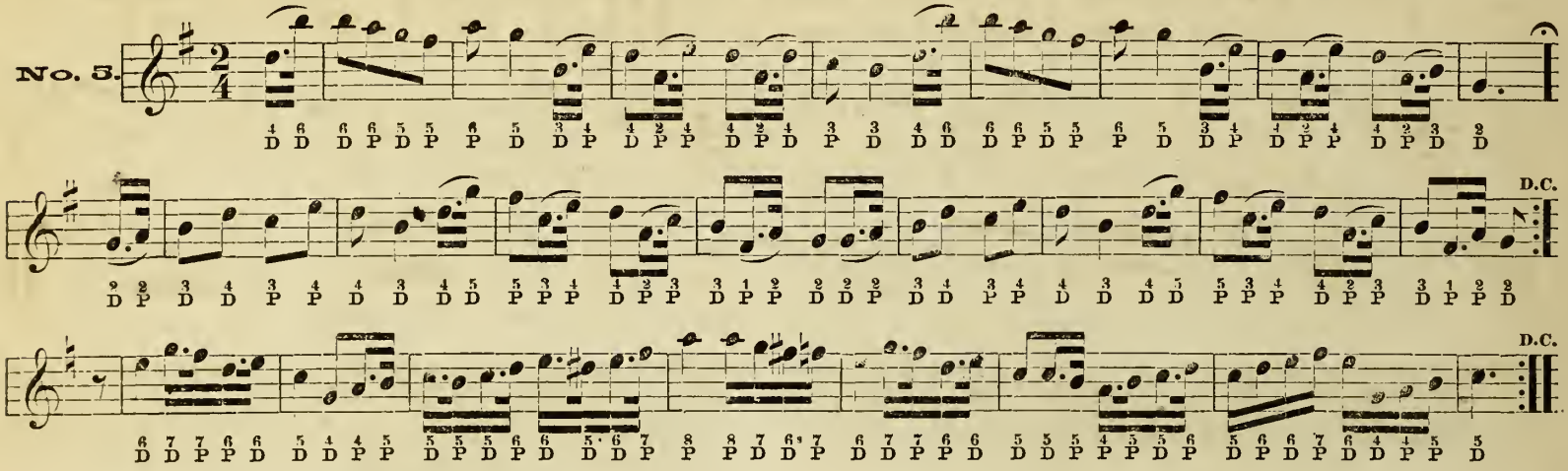
FOURTH FIGURE.—First couple balance, Scotch step and waltz to opposite couple,—four bars; balance again and waltz in place,—four bars; give right hand to opposite couple, balance and promenade through, turning around,—four bars; return to places in the same way, giving left hands,—four bars; first couple waltz around inside of Quadrille,—eight bars;—the other couples repeat.



DURANG SCHOTTISCHE QUADRILLES. Concluded.

FIFTH FIGURE.—All waltz around,—eight bars; two ladies half chain, four bars; balance with opposite gents and waltz in place,—four bars; then two ladies forward to their partners, deceive them and return, followed by their partners.—four bars; waltz back to places,—four bars; leads slide waltz,—eight bars; then all waltz round again; then sides repeat and all waltz for finale.

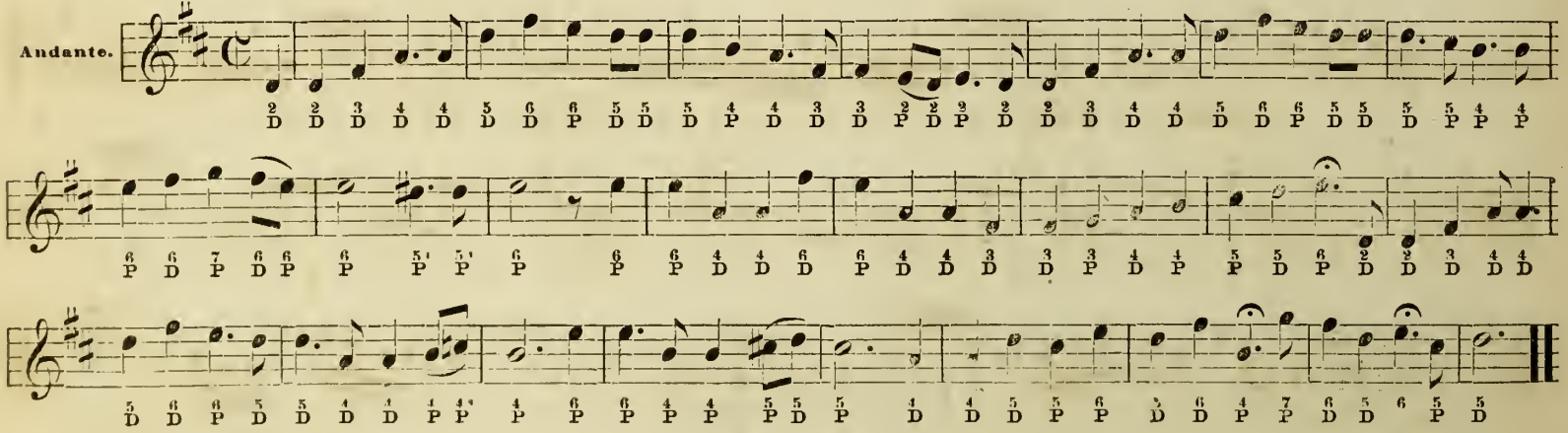
No. 5.



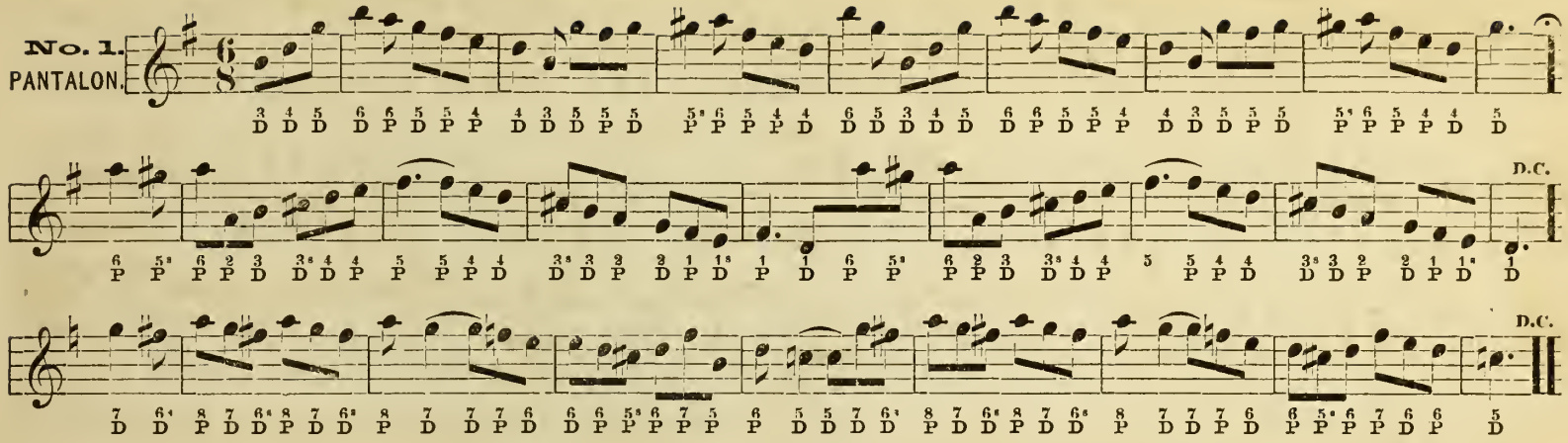
GOOD-BYE, SWEETHEART.

J. L. HATTON.

Andante.

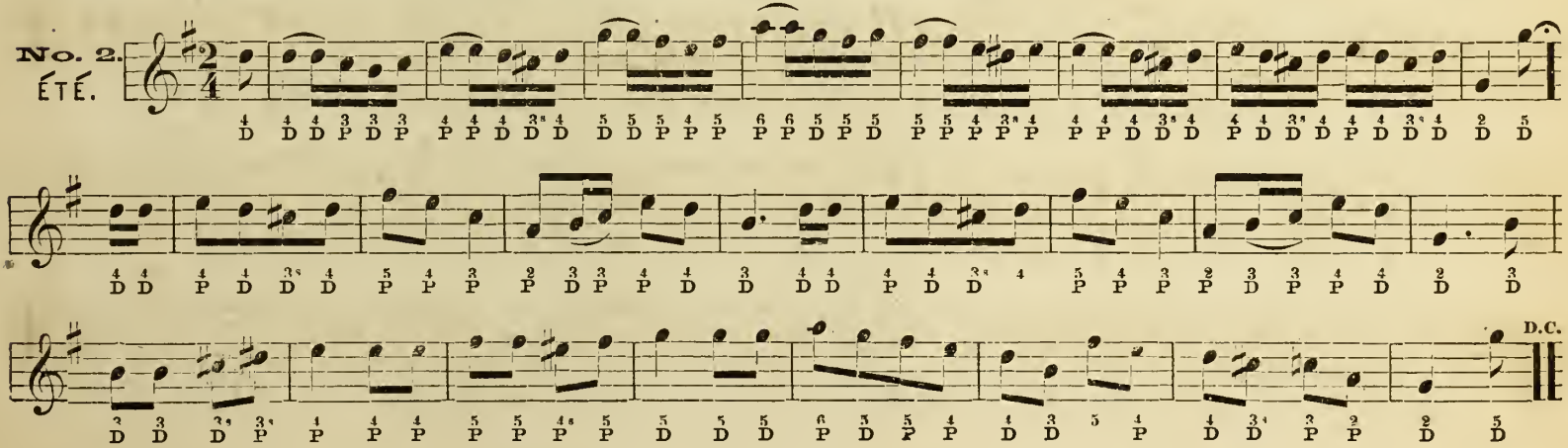


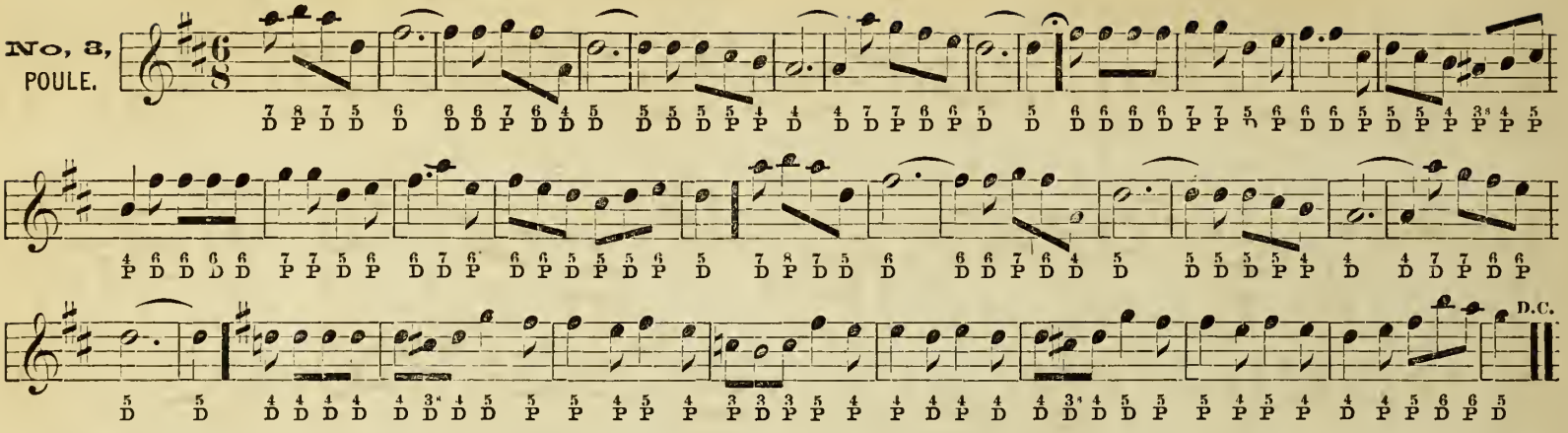
CHARLES D'ALBERT



FIRST FIGURE. Top and bottom couples right and left; top and bottom couples chassez to the side, and then chassez to place; Ladies chain; top and bottom couples galop across and back again. Repeated by the sides.

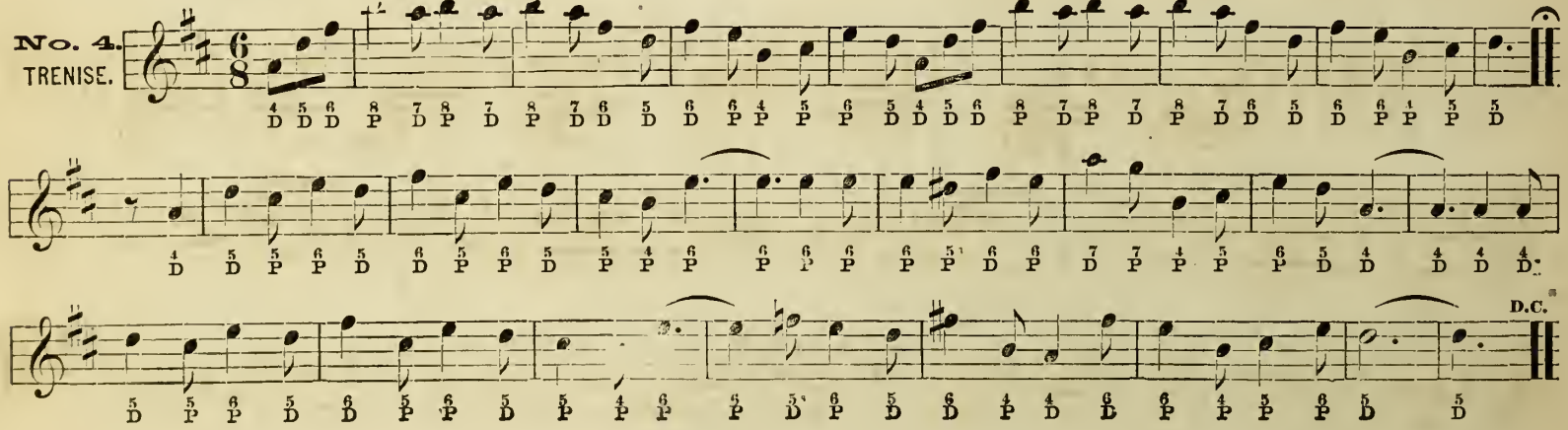
SECOND FIGURE. Top and bottom couples forward and back; cross over; chassez to the right and left, or forward and back again; top and bottom couples galop across. Repeat four times.





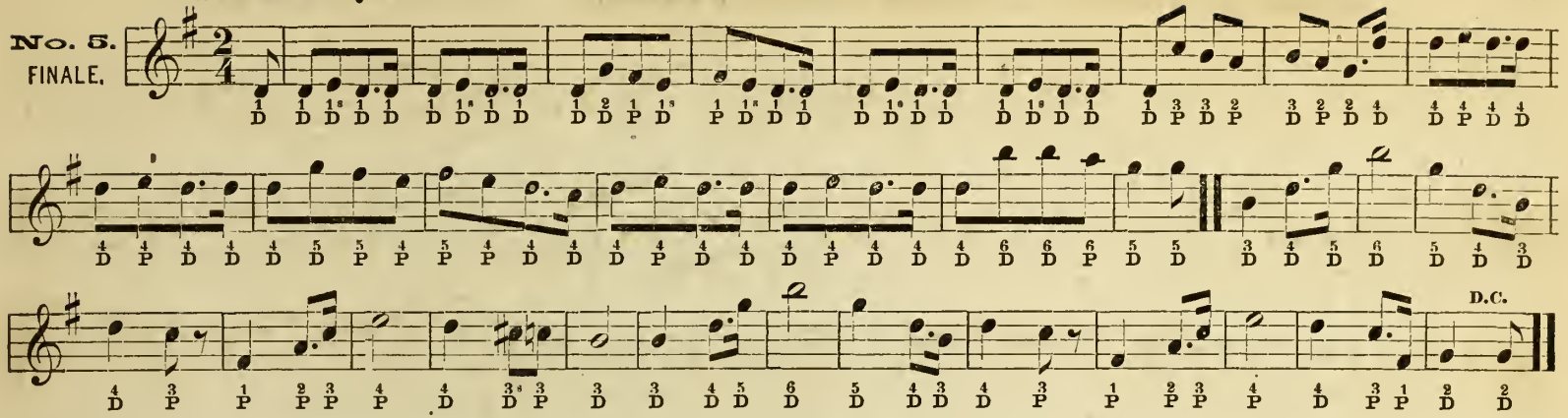
THIRD FIGURE. Top and bottom couples right hand across, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance, and half promenade. Top and bottom couples forward and back; forward again and turn the opposite with both hands quite around; resume your place; top and bottom forward and back, then cross over to your places.

FOURTH FIGURE. First and opposite couples forward and back; forward again and give the partner to leading gentleman; forward three and back, forward and bow, the gentleman opposite forward and turn each lady; then four hands half round, and half right and left to place. Repeat four times.



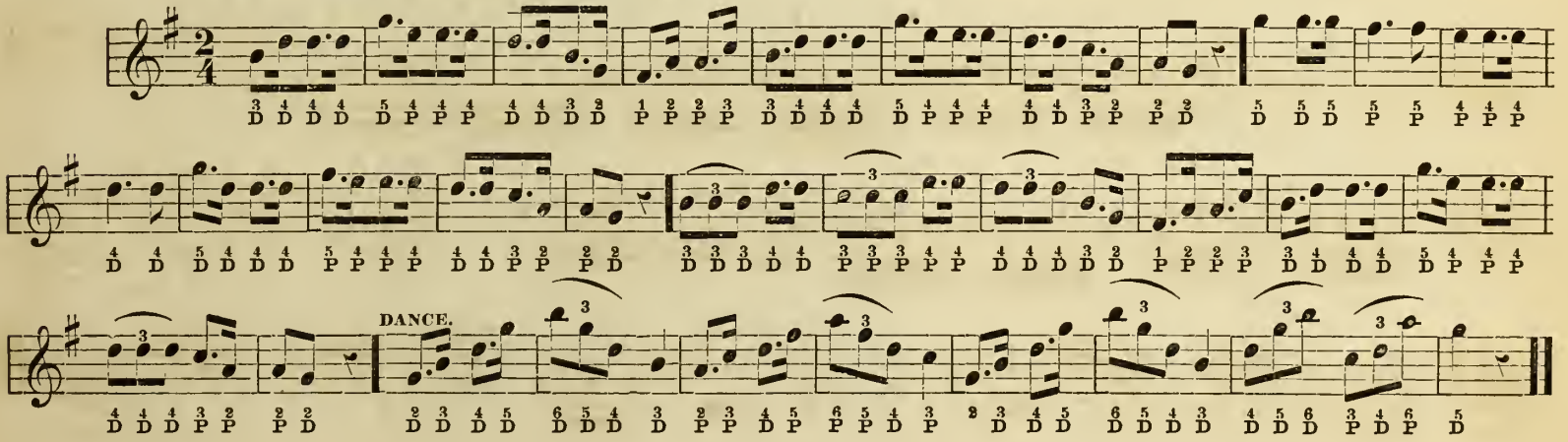
PALERMO QUADRILLES. Concluded.

No. 5.
FINALE.



FIFTH FIGURE. All turn corners, top and bottom couples forward and back, cross over, chassez to the right and left, and return to places. Galop across. All chassez.

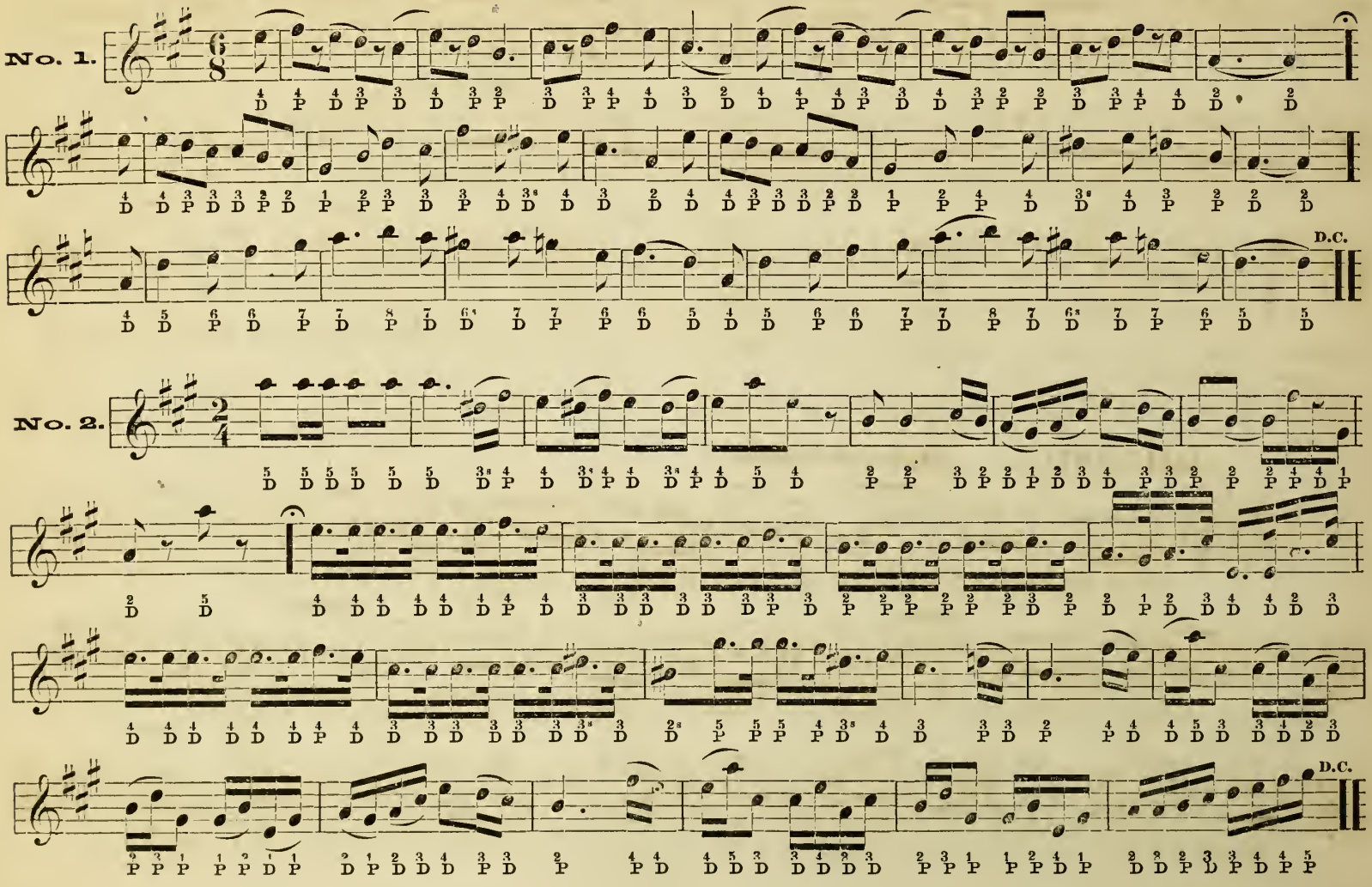
SALLY COME UP. Song and Dance.

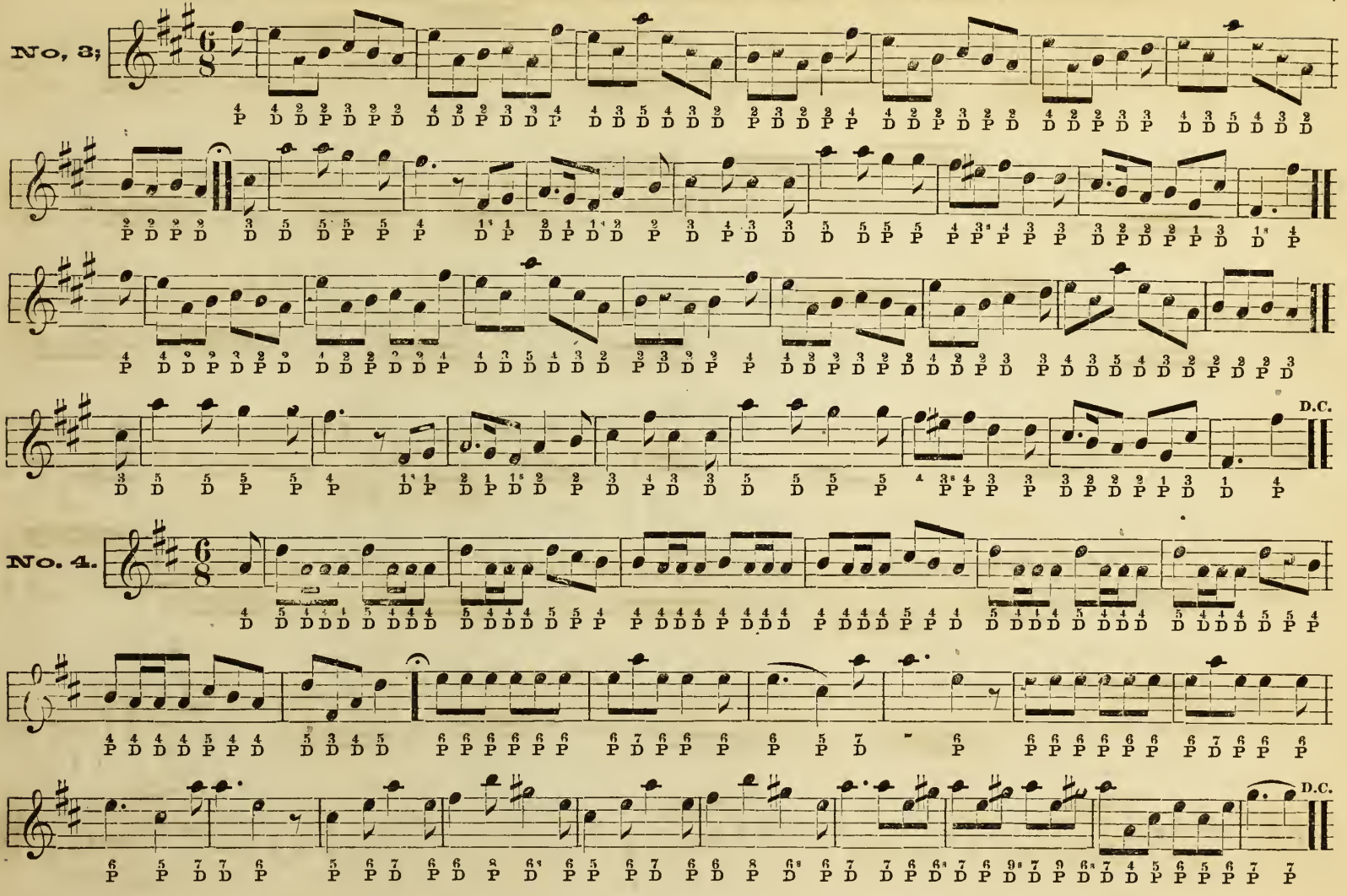


DODWORTH'S THIRD; or, SHARON SPRINGS LANCERS,

H. B. DODWORTH.

By permission of Dodworth & Sons, N. Y.




No, 3;
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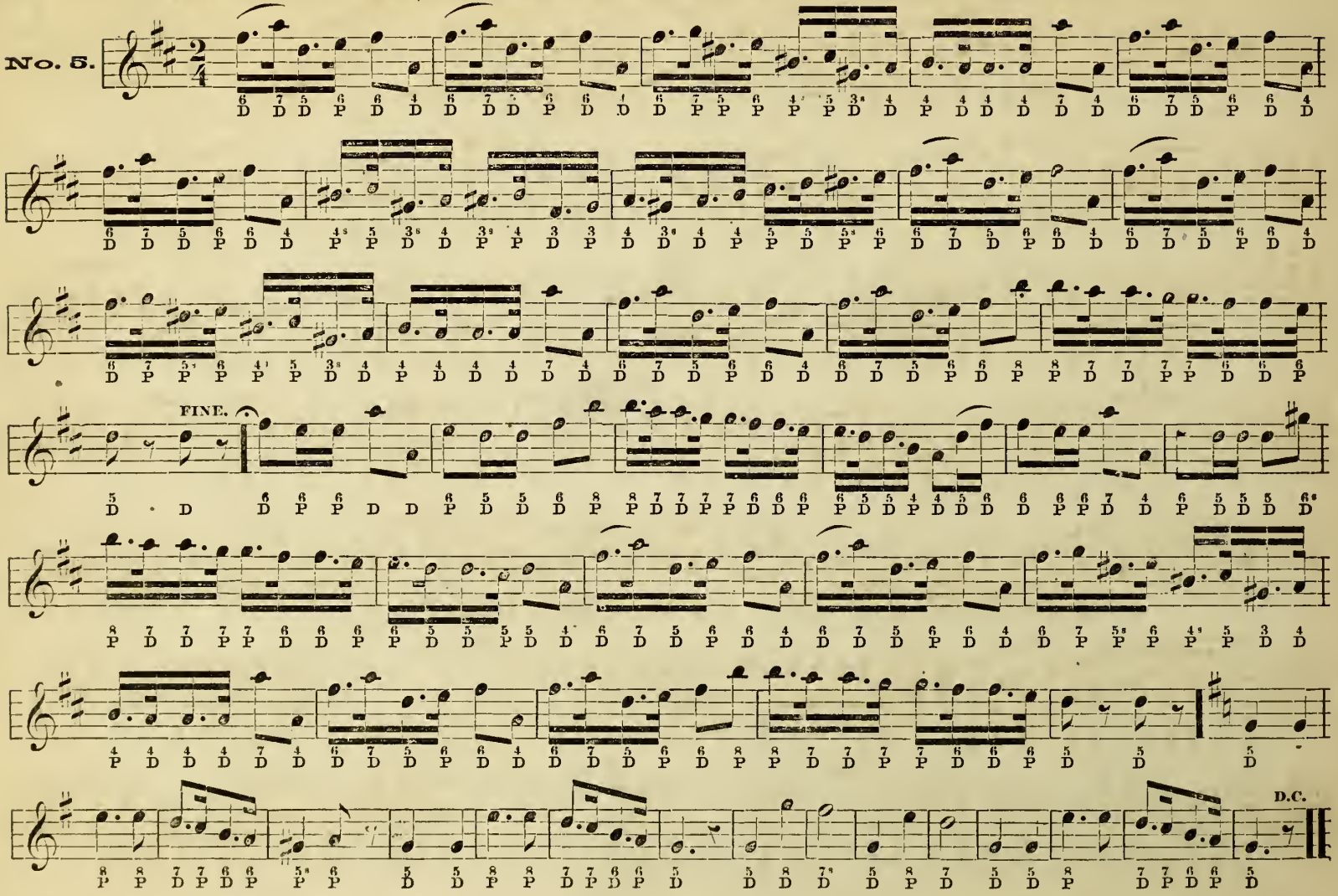

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